THE NEW YORK DRAMATIC MIRROR

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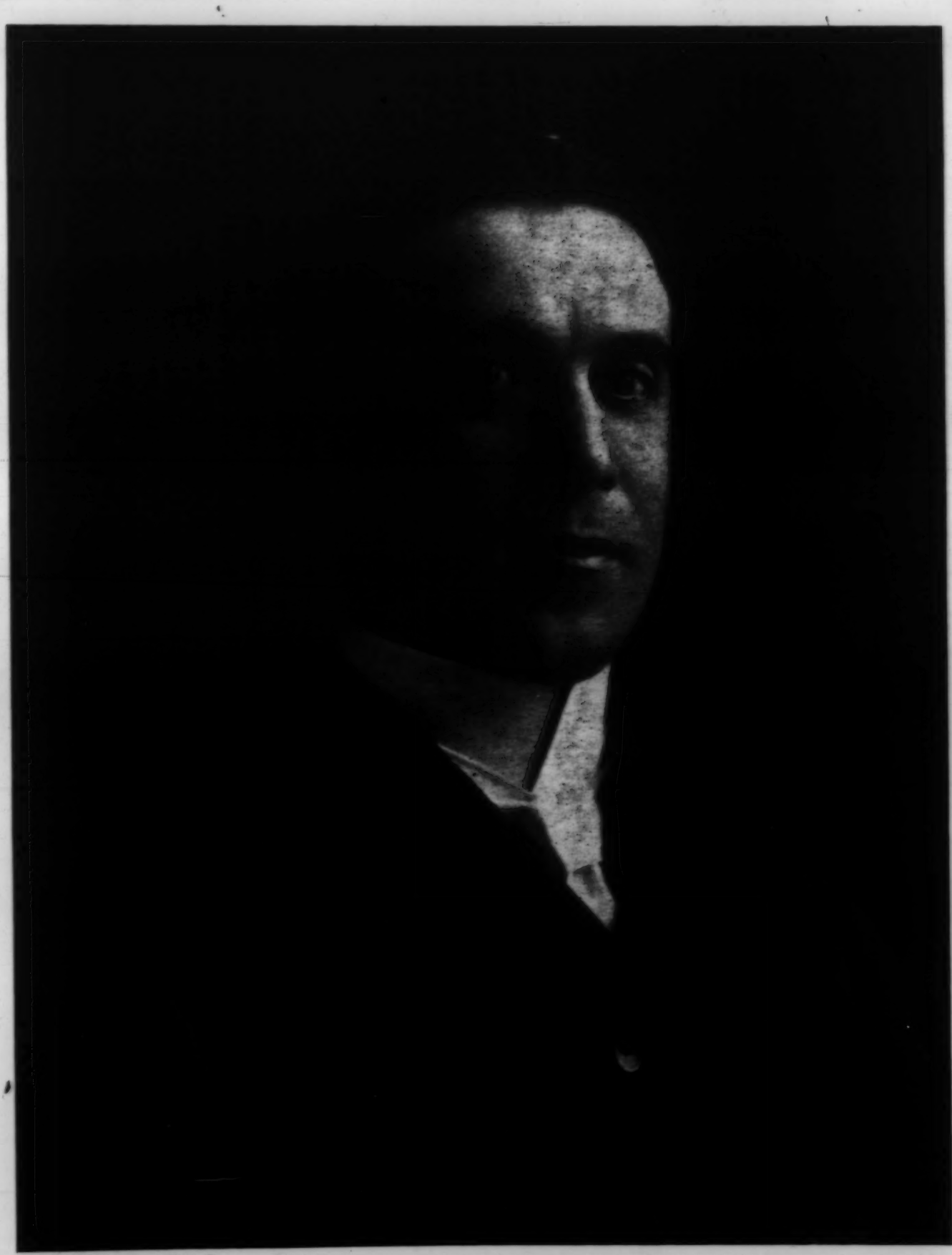

Photo by Gilbert & Bacon, Phila., Pa.

HARRY KELLY.

THE MATINEE GIRL.

A BRIEF and intelligent look backward and a long and hopeful look forward!

These are my vacation wishes for all of you, dear friends of the boards. Whether you are sunning yourself and forgetting the fret of the world in some country byway or are on tour of the offices of managers and agents for the next season's engagement, look backward briefly and look forward long. That is the rule of the wholesome life—I may add of the successful one, for what whiner or carper ever won or, having won, kept success?

Don't waste your time nor vital force in hating the man who failed to give, or took from you the coveted opportunity in the dead season of 1904-5. Perhaps in so doing he acted according to such light as he had. This is far too busy and much too workaday a world for persons to lose needed slumber plotting to trip up others on their way goalward. They are much too occupied in getting there themselves. What we register as willful injuries are probably at the most careless errors. Injustices are less often the result of deliberation than of the unconscious working of a system, and a system is very near to occupying the throne in matters theatrical.

Don't let your brain rust and your face twist itself into a double eight brooding over what may have been an unintentional wrong or at its biggest was not worth the loss of your pulchritude and serenity. No one man or woman can greatly disturb the balance or poise of our lives unless we permit it. Look back into the vanished season only long enough to extract from it such essence of wisdom as it holds for you.

Did you get all out of those parts or that part that you might have done?

Are you sure that you let slip no opportunity for improvement, for study?

If you were a humble member of the company, did you, if you had only three lines, know the whole play, and were you ready to play any part in it?

Do you know any more of dramatic art than you did this time last year?

Have you added to your mental gallery of types any more characters observed in life that may serve you some time?

Is your fund of general information larger than it was last year?

And if you cannot reply to all of these "Yes," why can you not?

Has the spirit of self-satisfaction, that is the greatest fault of the American actor and the enemy of growth, seized you?

These self-examinings are what should concern you with the season of 1904-5. It is all that should hold your thought for a briefest time. Dismiss your enmities. We may not love our enemies, but we must not worry about them. In that is their triumph. We must forget them. In that lies their defeat. We may not hate and conquer difficulties. Hatred absorbs all of our energy, leaving none with which to conquer the difficulties. Having decided which, store away all the wisdom you have gained from it, against the time when it will be needed, and bury the last season in forgetfulness.

Look forward with the bright vision of hope and indomitable determination, and may the next be your season!

The Matinee Girl said recently that while she admired Charlotte Walker's lovely face and much of her ingenuous acting she could not say the same of her walk, and she advised Charlotte to practice before a long mirror.

A male admirer of Miss Walker's contributes this poem on the subject. Miss Walker herself must decide which is the greater infliction, the criticism or the verses.

CHARLOTTE'S WALK.

We love that little dog-trot,
That birdlike little trip,
That artless-footed amble
Between a glide and slip.

For when you've been an angel
A million years or two
(So that, if on a journey,
You never walked, but flew!)

And with two things of feathers
About strange planets beat
(And if you're still half-angel),
You can't get used to feet!

Miss Walker may retort, with entire truth, that she is not the only American actress who has not a model walk. She is in goodly company.

Ethel Barrymore's is as bad, Eleanor Robson's a shade worse. Pretty young Julia Sanderson, of Fantana, should have her walk and all of her gestures remodeled.

But Blanche Ring, when she isn't cake-walking, or making ready to, walks well. Viola Allen's walk is dignity in motion, and Julia Marlowe walks with classic grace. Annie Irish's locomotion is a rhythmic pleasure, but Miss Irish is after all an Englishwoman. Ellis Jeffreys walks superbly, but Miss Jeffreys is also British, and the British matrons and maids have the advantage of us in the matter of grace in walking. In the last analysis grace is freedom of motion, and freedom of motion comes from athletic training and life in the great out of doors. Dorothy Tennant, Californienne, reared with the freedom of a boy, walks exceedingly well. Blanche Walsh, who is appallingly a Tomboy from latter May until early September, has the free, lithe gait of a panther. Mrs. Leslie Carter, too, shows feline power and grace in her walk.

The ideal of walking is set up thus by an authority: "In a correct walk the body is held erect without stiffening, the trunk is uplifted and expanded so that the vital organs contained therein—the heart and lungs—are each held in their proper places and given enough room in which to do their work. The leg is allowed to swing easily forward from the hip joint, the knee is very slightly bent, and the foot falls gently upon the floor, pressing upon it in a circle, first along the outer side of the foot to the heel, then along the inner side until the great toe is reached, at which point the foot is lifted and swung forward in the next step."

He gives also some warnings: "Among the most common faults of walking may be mentioned dropping the chest, inclining the head forward and protruding the abdomen. This faulty carriage of the body destroys its balance, throwing the weight on the heels, and making the walk clumsy and fatiguing. Another common fault which may be observed in walking is knee motion. Most people bend the knee far too much in carrying the leg forward. This fault is generally combined with the one just mentioned. In fact, when the chest is carried low and the weight is thrown as it must necessarily be on the heels, it is almost impossible to take a step without marked knee motion. Still another common fault is lack of poise or balance of the body. This is shown by a slight swaying of the body from side to side and by a tendency to 'wabble,' to follow in walking an uncertain or zigzag course instead of a straight line. Lastly and most common of all we have the destructive habit of using too much muscular force in walking. There are very few people who do not use in walking from three to twenty times as much strength as is necessary. Of course when the chest is allowed to fall, the abdomen to protrude and the weight to fall on the heels only by severe and continuous effort can the body be kept in an upright attitude. Under these circumstances walking or even mere standing means a great drain upon the forces. It is not unusual to find a man or woman who, although obviously robust and active, is unable to walk any considerable distance without marked fatigue. Others of far less muscular or constitutional strength can walk ten or twenty miles without undue fatigue. The difference depends upon how the walking is done."

A Chicago girl writes me a touching letter about her desire to go on the stage and the unworthiness of a manager who asked her to prepare her costumes for a production, but never appeared again, either in the flesh, the spirit or by letter. I am really sorry for you, my dear, but perhaps—did you happen to write him? If you did such words as "femail," and "except" instead of accept, and punctuation conspicuous by its absence, may have appalled him as it did me. Hold close communion with a spelling book and try again.

Clever little Izetta Jewel, leading woman of the Lafayette Stock company of Detroit, led a more than usually strenuous life one week recently, the experiences of which had the effect of curtailing her ambition.

"No actress manager life for me," she said. "You see I played Near the Throne on the road last season, so had a more intimate knowledge of it than any one else in the company, and Mr. Page, our stage-manager, thought I could stage the piece with better results all round. Full of enthusiasm I began. Oh! dear me, though, I got more than I bargained for, and at the opening performance Sunday evening I was so weary I ached all over, had a nervous headache and would have been glad to give up any prospects I may have for one day's rest. Although I had had no previous experience in stage-management, I knew the technique of it, but no one who has not actually battled with the situation can appreciate the labor of coaching the company in lines, arranging situations and groupings, giving the cues to scene men, orchestra leader and cast, arranging with the property man for settings and a thousand and one other details. I do not see how an actress-manager can act and manage successfully at the same time. It is a tremendous physical and mental tax."

Pauline Hall is quietly going about among the institutions of Greater New York trying to find a foundling whom she will adopt as a living doll for her daughter, Pauline II. The little one must be a girl, not more than one year old and amiable. Beauty is of small or no consideration. There is quite enough in the Hall family to go around as it is. But the other Hall family attributes are insisted upon, health and a sweet temper.

One of the bimonthly reports that Miss Marlowe is engaged to be married has broken out at this writing. This time the phantom fiance is a Philadelphia clergyman who met the actress one evening at a dinner and was indiscreet enough to remark afterwards: "Miss Marlowe is even more charming off the stage than on." Then the report. Embarrassed and furious clergyman. Giggling and finger pointing parishioners. A pathetic letter from Miss Marlowe to a friend in Philadelphia.

"I am quite used to this," she writes; "but I am sorry for the poor gentleman!"

THE MATINEE GIRL.

ENGAGEMENTS.

Lavern Titus, with Claude Gillingwater, in vaudeville.

Gertrude Perry, for Our New Minister next season.

Wilson S. Ross, for Liebler and Company's forces for next season, opening in San Francisco July 31.

William Lawrence, late principal comedian with Spotless Town, with Denman Thompson's Old Homestead company, to open at Boston Theatre Oct. 9.

George Mitchell, re-engaged to play the part of Horace Holton in In Old Kentucky next season.

E. Francis Cochran, who was with At the Old Cross Roads last season, has been engaged by Arthur C. Alston for Shadows on the Hearth next season.

THE STAGE IN FRANCE.

Duse Leaves Paris—The Angel of the Hearth Produced—Tragedy and Extravaganza.

(*Special Correspondence of The Mirror.*)

PARIS, May 28.

It is with a sigh of genuine regret that one chronicles the fact that Eleanora Duse has come, conquered and gone. Where is there one to be compared to her? Scorning all aids and artifices—all tricks of trade which long usage upon the stage has almost legitimatised—she is simply herself. And yet not herself, for her personal individuality ceases to exist the moment she steps upon the stage. It is not Eleanora Duse who appears before us, it is Magda, Hedda Gabler, la Dame aux Camélias, or whatever other character she may present. That is the secret of her greatest charm, the priceless faculty of being, not of seeming to be. Infinite Variety, truly thy name is Duse.

Seeing her, one is filled with the conviction that she and she alone is genuine; all others, imitation. And it is hard to return to the enjoyment of paste after having been vouchsafed a glimpse of a pure, sparkling diamond. It may be true, as the Germans say, that "Posterity weaves no wreaths for the artist," but nothing can rob him of the precious privilege of filling the hearts of the living with admiration and enthusiasm. Willingly the world bows before the genius of la Duse!

Paris paid homage to her in truly effusive fashion, although her repertoire of 1897 had been enlarged by only a few new creations, such as The Second Mrs. Tanqueray, Odette, and Hedda Gabler.

The somewhat trite theme of the woman who leaves home in order to try her strength in battling with the world single handed, fails to realize her ideals and, returning to the domestic hearth, attempts to pick up the thread of life where she has dropped it, has served as plot for three plays, performed at the Odéon, the Vaudeville and the Gymnase. Fortunately for the public, in this *embarras de richesse* each author tries to solve the problem in a different manner. At the Odéon the wife, upon her return, finds her place filled by another, her husband having remarried. At the Vaudeville, where the play has nearly reached its one hundredth performance, the husband has grown perfectly indifferent toward his wife and refuses absolutely to either forgive or forget. The very reverse is the case at the Gymnase, where, in Le Bercail, by Henri Bernstein, the husband's love has survived all the escapades of the wife, who for four years has tried life under various aspects. By the bedside of their child he forgives her unconditionally. This idea of pardon appeals irresistibly to all feminine hearts and the play, cleverly written and well acted, was vociferously applauded. Evidently the women had set their seal of approval upon it.

At the Théâtre des Nouveautés L'ange du foyer (The Angel of the Hearth), by Caillanet and Flers, has scored a great success. It is a typically French play, admitting us into the home and the *vie intime* of a modern Parisian couple going the pace. Monsieur has the races, his clubs and his mistresses, madame the fashions, matinees and five o'clock teas, to claim all their attention and interest. Like all women of fashion, she realizes the necessity of having a lover dancing attendance upon her, one ready at all times to escort her hither and thither, fulfilling the functions of a gallant husband, while the real article is living life to suit himself. But the Baron Sigismond des Oublies differs from the generality of fashionable lovers inasmuch as he has a strict sense of outward decorum and of his duty to guard the proprieties. While willing to enjoy the favors of Madame Chardin, he is also at heart a friend of her husband, and in this position—paradoxical to all but a Frenchman—earns his title of Angel of the Hearth. Instead of joining Jacques Chardin in his amorous adventures, he trier to restrain him, to shield him from liaisons that threaten disaster to the domestic harmony—happiness would be too strong a word—of the couple. And when Marianne engages in too fiery a flirtation it is Sigismond who assumes the authority of a husband to recall her to her senses and a proper appreciation of the dangers of the situation.

The Chardins are about to give a musical *soirée* to their friends, at which professionals are to assist. One of them, Mademoiselle Chonquette, calls upon Madame Chardin in order to talk over the programme for the performance. This is one of the most exquisite scenes in the play, this meeting of two women—one of whom is by birth and breeding a lady, yet whose nature and instincts are altogether those of a *demi mondaine;* while the other, a *cocotte* by profession, is at heart a respectable woman. The dialogue between the two is fascinatingly witty, Madame Chardin actually giving Chonquette pointers in the art of love making.

The latter soon has an opportunity of trying the efficacy of this advice, for Jacques Chardin becomes infatuated with her and beseeches her to give him a *rendezvous*. Upon her consenting, he rushes to his friend, Sigismond, imploring the loan of his bachelor apartments that afternoon. Sigismond, who is at the very moment expecting a visit from Madame Chardin, finds himself in a critical situation. Fortunately, a note from the lady informing him of her inability to keep the appointment enables him to acquiesce to the wishes of his friend. He relinquishes the use of his apartments to Chardin and Chonquette, who are getting along famously, when Sigismond, having suddenly received information that Madame Chardin has again changed her mind and is coming after all, bursts in upon their tender *tête à tête*, with the command to "vacate immediately." Hardly have they done so when Marianne arrives, and she and Sigismond soon get to the point where the other couple had been interrupted, when she happens to catch sight of a picture of Chonquette bearing a most affectionate dedication to "my friend, Jacques Chardin."

In an instant Marianne forgets her flirtation with Sigismond; she realizes, too late, that she loves her husband, scorns her lover, and, while he leaves the room for a moment, rushes to the telephone, pouring into the ear of her mother her tale of woe and imploring her to come to her assistance. Sigismond reenters the room just in time to hear Marianne 'phone his address to her mother. "Unfortunate woman!" he exclaims, "how in the world are we to explain your presence in bachelor apartments?"

Too late. The mother arrives, accompanied by friends. Excuses no longer serve the purpose; the scandal is complete, divorce inevitable.

In the last act the "angel" fairly covers himself with glory. Marianne, while awaiting the outcome of her suit for divorce, offers her hand to Sigismond, but the latter, realizing that her heart still belongs to her husband, implores her to seek a reconciliation with Jacques. It happens, wonderfully *à propos*, that this charming husband, who is taking a little pleasure trip with Chonquette, in order to forget the loss of a wife whom at heart he adores, arrives at the same place where Marianne and Sigismond are stopping. It needs but a meeting between husband and wife to convince both of the love they bear each other. Chonquette gracefully withdraws after a parting shot at Madame Chardin: "You who know so well the art of love making should cultivate the science of how to keep a man's affection. It is that which you women of fashion are careless about and in which we excel."

Bless the Angel! But could he thrive outside of France?

At the Théâtre Nationale de l'Odéon the Ventres Dorés, by Emile Faber, gave one an insight into the speculations, schemes—nay, crimes—committeed for the sake of money by a group of financiers representing Wall Street in France, with a mixture of women more or less frivolous. It is a society play, intensely interesting, with many strong situations, yet revolting to the higher sensibilities, for the men, with one or two exceptions, are mere birds of prey in their struggle for wealth without labor. Each is ready to devour the other if he can serve his own purpose by so doing. The only honest man among them, Vernières, dies, overwhelmed by feelings of shame and mortification, upon realizing in what shady transactions his good name has become involved.

The fight between the two opposing factions, led by Baron de Thau and Baron d'Urth, finally reaches a point where it becomes evident that the fate of one or the other hangs in the balance. The Society of New Africa, which has for its object the colonization and exploitation of the Kingdom of Mauritania, and which is represented by Baron de Thau and his followers, finds itself on the brink of ruin through the manipulations of an unknown enemy, who treacherously incited the natives of that country to revolt. Consequently the stock of the South African Society begins to decline at a tremendous rate, and the very bottom seems to have dropped out when the Princess de Holsbeck, sister to Baron d'Urth, requests an interview with Baron de Thau. No longer young or pretty, she has been seized with admiration for the daring and courageous financier. She has decided to become his wife. Nothing daunted by having once been repulsed by him, she comes to him this time with power to save, for she holds in her hands proof of the identity of the person responsible for the South African outbreaks. The scene is thrilling in its dramatic intensity. The Baron, who, in his life, has many times bought women, finds himself face to face with one who would buy him. He revolts, hesitates, realizes that it is either the woman or complete annihilation, and yields.

In order to become the Baroness de Thau, the Princess sacrifices her brother. Baron d'Urth finds himself at the mercy of his adversary.

But the terrific struggle for supremacy—nay, for existence—has exhausted the men. Both in turn have stood at the brink of the precipice; they have lost their nerve. Instead of longer fighting each other they decide to be friends and combine their forces henceforth.

The curtain dropped upon an audience filled with admiration for the author of the play and the actors who had so faithfully and convincingly interpreted its meaning, but with abhorrence of the word money and its power for evil.

Preceded by an address by Henry Roujon, of the Académie, Hippolyte couronné, a tragedy by Jules Bois, saw its first representation at the Odéon. From a literary standpoint it was a very ambitious undertaking, challenging comparisons with classic authors, Euripides and Racine, who long ago immortalized the love of Phèdre for chaste Hippolyte, the personification of manly beauty and purity of thought.

Much of the pleasure derived from witnessing the performance was due to the masterly manner in which Phèdre was acted by Mademoiselle Sergine. She ran the scale of all the emotions, being in turn fascinatingly voluptuous, rent by remorse, jealous, loving and plunged in despair, carrying the audience with her in all her varying moods. A great artiste, but unfortunately putting the Hippolyte (M. Marquet) somewhat "*hors d'intérêt.*"

At the Théâtre Municipal du Chatelet, Tom Pitt, King of the Pickpockets, proved a spectacular show of the first magnitude. It is a feast for the eye, dazzling in its splendor, bewildering by its multitude of pretty women, the ever changing situations, magnificent scenery and brightness of color surpassing the proverbial rainbow, if possible.

While we sat with vision entranced, our mentalities were lulled to sleep. No one is supposed to look for "sense" in an extravaganza of this sort; the most impossible combinations of circumstances are taken as a matter of course. Tom Pitt, the irrepressible, pervades the piece from beginning to end, and we are with him heart and soul, forgetting the somber hues of real, everyday life, while feasting our eyes on the scenes of beauty and loveliness spread out before us.

It was a dream—alas! PASSE PARTOUT.

CUES.

Rosalie De Vaux has returned from Scranton, Pa., where she played important roles with the Court Square Stock company.

Leopold Lane has succeeded Boyd Putnam in the role of Polixenes in Viola Allen's production of A Winter's Tale.

Violet Dale became a property owner recently, having purchased a number of lots at East Elmhurst, L. I.

Joseph Conyers sailed for Europe June 3.

J. Ferrris will continue in Our New Minister next season.

Anita Bridger's apartment on Fifty-eighth Street was burned recently and Miss Bridger has been leading the busy life collecting insurance.

The engagement is announced of Christine N. Cayce (Grace C. Spencer) late with the Fritzi Scheff company, and Charles W. Vining, Jr.

George Kraus, manager of the Dewey Theatre, has been elected Grand Steward of the Grand Lodge of the State of New York, A. F. of A. M.

Harry Gordon has become an entered apprentice Mason and a member in good standing of St. Paul's Lodge, No. 500, A. F. and A. M., at Springfield, Ill.

Roma Snyder, who has been playing the part of Elsie Sturtevant in Fantana at the Lyric Theatre, was operated on for peritonitis June 7 at the French Hospital.

Mrs. George P. Davis (George Fox) is at her home in Philadelphia with her two months' old daughter, who was born in Philadelphia on April 6.

ACTORS' SOCIETY MEETING.

Annual Gathering of the Association Election of Officers—Official Reports.

The annual meeting of the Actors' Society of America was held in the Knickerbocker Theatre last Thursday, June 8, with a large attendance of members. In the absence of the President, William Courtleigh, who is in Providence, the Vice-President, Ralph Delmore, presided.

Balloting for officers was conducted on Wednesday at the Society's rooms, and at the meeting the following were declared elected: President, William Courtleigh; Vice-President, Edward McWade; Secretary, W. D. Stone; Treasurer, Maida Craigen. G. D. Macintyre refused re-election as Secretary, and Mr. Delmore declined to serve again as Vice-President. The following members were elected to the Board of Directors: Mary Shaw, Harold Hartsell, George C. Staley, E. R. Mason, F. F. Mackay, Maida Craigen, Mark Ellsworth and Joseph Greene.

A letter from the President was then read in place of the usual annual address. Mr. Courtleigh wrote as follows:

The President's Address.

It is a source of real regret to me that my professional engagements will not permit of my being present to preside at the annual meeting this year, but I feel that my loss is your gain, for you are compensated for the absence of your President by the presence in the chair of our worthy Vice-President.

We find ourselves at the end of another year still prosperous and fulfilling our mission more ably than ever. There is a seeming cause for regret in the fact that the receipts of the society have fallen off this year, owing to the wretched condition of business generally in the theatrical profession. It must be expected that the society will have bad years like every other business institution; we must expect to feel the depression in business, but I feel it my duty to remind our members that the decline in receipts in our Engagement Department is largely due to their own apathy. If we would only study our interests we would perceive that it is to our advantage to have our engagements made through our own society. When managers find that there is but one place where an actor can be reached, they will have no objection to going to that place to transact business. The resultant saving to our members would be considerable, and the gain in prestige to the society hard to adequately estimate. The business of making engagements belongs rightfully to the Actors' Society of America.

It is pleasant to note the loyal support given by our members to the benefit for the Building Fund. Almost every member purchased tickets or in some way contributed to making our first annual benefit the great success it was. The encouraging receipts of this benefit (more than the capacity of the house) has warranted the hope that we shall bring the consummation of the object of the Building Fund to a realization at a not very distant date.

Our membership has kept up very satisfactorily. We have gained many desirable new members, and only lost a few undesirable ones.

The question of admitting children engaged in the profession of acting to membership in our society should be acted upon at your meeting. It is a most important question, and after a careful study of the subject your President's opinion is that it will be inadvisable to give the privileges of *full* membership to persons under twenty-one years of age.

We are also confronted with the necessity of selecting a Secretary to succeed Mr. Macintyre, who, I am informed, has expressed his resolve not to be a candidate for that office this year. I cannot refrain from expressing my regret at this action, for my close association with the affairs of the society since its organization has convinced me that Mr. Macintyre has been a faithful and capable worker in our cause. The utmost care should be exercised in selecting his successor, as in my opinion the secretaryship is the most important office in the society. I would also suggest that some action be taken at this meeting to provide for a change in the by-laws that will permit of the election of three Vice-Presidents instead of one. I have arrived at this conclusion after having studied the needs of the society in this regard thoroughly and realizing that it might easily happen that both the President and Vice-President would be away from New York when some important meeting took place.

In conclusion, may I express the hope that the coming year may witness the birth of a keener interest in the welfare of our society on the part of all our members? The spirit of organization is abroad in our land. Participation in such work of an institution as the Actors' Society of America, must exert an uplifting influence upon us. It is the highest conception of the highest humanity. Many of our members have neglected the society in the past; I urge all such to throw off their apathy and help us make our association what it should be, the symbol of solidarity in the theatrical profession, that it may the better accomplish the objects for which it was created: to ameliorate the condition of the people of our craft; to make the morrow better than to-day, the following day still better, and so on from day to day and forever; to make our lives better, and make for the development of the finer feeling among the people of the stage. Let us all resolve to present our institution to all the forces of our art as the guiding star of their future happiness and success, and that each of us will contribute the best that is in us to guide our society to safety, permanency and influence.

The Board of Directors reported as follows:

Report of Board of Directors.

Your Board of Directors begs to report that the affairs of the society have proceeded smoothly during the past year, but that the general depression of the theatrical business has somewhat impaired the income of the society, although, as may be seen from the Treasurer's report, there is still a substantial sum to its credit in the bank. There has been no material change in the policy of the society. A closer method of handling the cash has been adopted, which lessens the risk to the society of possible defalcation. The bank accounts have also been placed under greater security by requiring the signatures of the Secretary, the Treasurer and the Chairman of the Board of Directors. Georgia Earle was appointed Assistant Secretary at a salary of $20 per week.

The Board of Directors has held twenty-eight meetings during the year, with an average attendance of eight directors at each meeting. One Director died during the year, Mr. Charles W. Stokes, and there were two resignations, Messrs. Henry Woodruff and Israel Washburne. To fill the vacancies the board elected Mark Ellsworth, E. R. Mawson and Charles A. Stevenson. The chairmanship of the board having been made vacant by Mr. Washburne's resignation, the board elected as his successor Mr. Mark Ellsworth. Besides the board meetings there have been twenty-nine meetings of the Complaints Committee. Seventy-six complaints have been received and disposed of, as follows:

Thirty-nine managers were placed on the delinquent list. Seven cases were dismissed, as through the efforts of the society the claims had been paid. Eleven complaints were dismissed, as they could not be handled under the by-laws. Two members were fined, censured and suspended for three years for intoxication. One member was censured and suspended for one year for breaking his contract. One member was censured for failure to notify his manager of his inability through illness to fulfill his agreement. One manager was censured for breaking a contract. Nine complaints were dismissed for lack of confirmatory evidence. There were six cases of disputed commissions, two of which were dismissed on the ground that the engagement had not been made through this office, the board deciding that in the other four cases the commission was owed. One manager, upon paying the salary owed, was taken from the delinquent list. There were three applications for railroad fare made during the year, two of which were granted; the third was refused as not coming under the by-law.

Among the 131 new members elected during the year will be found the names of many of our most prominent actors. In the matter of new members the Admissions Committee has carefully investigated the record of each applicant and in a number of cases has caused the withdrawal of an application on the ground of insufficient experience. One application has been received from a child actress, which the board decided not to accept, but to refer the matter of the admission of persons under age to the society at large at this meeting. Thirteen resignations have been received during the year, ten of which were accepted and three withdrawn. Eleven members have been removed by death. The number of members who have failed to pay dues for the current year is 205, and the total membership in good standing on May 30, 1,616.

The Dramatists' Club remains in occupation of a room in our building at the same rental of $40 per month. The income to the society from the use by its members of United States Express orders has been $67.28. This is a falling off from last year, when the sum realized was $104.42. It is easily possible for members to add materially to the society's income if more of them would follow the suggestions upon the subject contained in the society's date book.

In the Engagement Department there have been 479 engagements made during the year, 360 for members and 119 for non-members. A recent law of the State of New York in regard to the licensing of employment bureaus has made it necessary to take out a license for the Engagement Bureau. During the year the Engagement Department has been conducted by the Secretary, with the assistance of Mr. William G. Warren up to the time of Mr. Warren's resignation, March 6, when Mr. Samuel A. Colclough was engaged to replace him.

The House Committee has done most efficient service this year under the chairmanship of Miss Fanny Cannon and a committee of ten—Mrs. Breyer, Emile Collins, Menifee Johnstone, Georgie Earle, May McKay, Lily Lorrell, Frank Andrews, Henry Botter, Louis Reinhart and R. D. Tracy. At the request of certain members of the board a set of House Rules was drawn up and handsomely framed. Arrangements were made for hanging out the American Flag on all legal holidays and at half-mast on the death of a member. A new system was devised in the mailing department by which the work is done by one person instead of three or four. All complaints from members receive the fullest attention, and suggestions, when feasible, are carried out.

The Building Fund now amounts to $5,831.56. Of this, $915.62 has been contributed by individual members during the past year and $2,497.58 is the net profit up to date of the benefit held at the Criterion Theatre April 14. Too much cannot be said of the interest, enthusiasm and hard work put into the benefit by the Building Committee and its sub-committees, which had the matter in charge. The only cause for regret was the smallness of the theatre, which prevented a larger number from attending. Thus encouraged the committee expects to hold annual benefits in this and other cities to augment the funds as quickly as possible, and it hopes that members will continue their help by individual contributions. An arrangement has been made with Benjamin Doblin, tailor, No. 212 West Forty-second Street, by which he will turn over to the Building Fund five per cent. of all business brought to him by the influence of our members. The Date Book will continue as usual. We regret to state that the number of advertisements secured by our own members has fallen off from 170 to 108, but it is encouraging to note that the number of advertisements received from hotel proprietors direct in response to our circulars has materially increased.

The library remains under the direction of Miss Meta Maynard and practically the same committee as last year: Lillian Kingsbury, Georgie Earle, George S. Christie, Frank Andrews, Cyril Young, James A. Boshelle, Lily Lorrell, R. D. Tracy and Fanny Cannon. The committee feels that no department of the society is more economically run, and no single privilege of membership gives more genuine pleasure and profit. Last year the library was self-supporting, except for the small salary paid to the attendant. This year the same condition prevails, except that the library itself has contributed $33.21 toward the attendant's salary. This is money taken in fines after all the running expenses of the library have been paid.

About 500 new books have been added during the year, the largest number yet received in one year, and the standard of books is being constantly raised. There is very little that is worth while that is not in the library to-day. Besides current fiction, in the past year the plays of Ibsen, Bernard Shaw, Hauptmann, Maeterlinck and Stephen Phillips have been added to the library and many other books of particular interest to actors. There are nearly 2,200 books and upward of two hundred plays now in the library. These are chiefly the gifts of members. The entire society is cordially invited by the committee to contribute to the library and to use it.—Respectfully submitted by the Board of Directors, Mark Ellsworth, Chairman.

After a discussion of the prospects of the Society, and action upon several important matters, the meeting was adjourned, to meet the following day at Lyric Hall. At this later meeting reports of two committees on by-laws were heard and acted upon by the Society.

HARRY KELLY.

Harry Kelly, whose portrait is presented on the first page this week, is one of the best known of the younger comedians connected with prominent musical organizations. He has reached his present position after a career that dates from boyhood, when he was a member of the Big Little Four, Buckley, Kelly and the Callan brothers. Mr. Kelly's first role was the title-part in Peck's Bad Boy. He next joined the cast of The Tigers, a venture conducted by John T. Kelly (his stepfather) and Dan Mason, and was soon well started in the field he now occupies. Among his early successes were the policeman in Evangeline, Sinbad in Jack and the Beanstalk, which he played for three seasons, and the Bowery bartender in The Whirl of the Town, whose "Roxiana Dooley" song was one of the hits of the piece. Mr. Kelly was also identified with Mam'selle 'Awkins, The Messenger Boy, in which he played Captain Potts; A Gold Bug, in which he originated the Mysterious Stranger; The Billionaire, The Isle of Spice and A Little of Everything. He has just completed a season as Jack in Mother Goose. Mr. Kelly is considering a number of offers for next season, but has not even partially committed himself to any one of them.

ENGAGEMENTS.

Mrs. Thomas Whiffen, the veteran actress, by Frank L. Perley, to support Margaret Anglin in her new play. Thomas Whiffen, her son, last season the Sultan in The Sultan of Sulu, for The Pearl and the Pumpkin.

Decker and Veronee have engaged Daniel Langer, Edwin Winstonley, Jack Lawrence, and F. Ward Marion for Girl of the Streets, which opens its season at the Bijou Theatre, Chicago, July 30.

Adelaide Fitz Allan will play Madame de Cadillac, supporting Paul Gilmore in Captain Debonnaire.

George Behan, who is playing one of the principal roles in Fantana at the Lyric Theatre, as the principal comedian to support Marie Cahill, who will star next season in a new musical comedy.

Nellie Lynch, soubrette with Richard Carle's Tenderfoot company, as leading soubrette for the Tivoli Opera company, San Francisco.

MANAGERS GIVE BONDS.

Held to the Law in Metcalfe's Suit—Burnham to Make Test Case.

Thirteen of the twenty-four managers who were held for conspiracy against James S. Metcalfe by Magistrate Pool appeared before the magistrate in the West Side Court last Wednesday to give bonds for their appearance at trial. Charles M. Burnham, who had been selected to act the scapegoat for a test case, refused to give bond, and was technically arrested on Thursday and formally committed to the City Prison. A writ of *habeas corpus* was at once obtained from Justice Clark and Mr. Burnham was released in custody of his counsel. A hearing was then set for Monday.

Other members of the Theatre Managers' Association who were not present in court on Wednesday will be required to go before the magistrate as soon as they can be found.

When Magistrate Pool announced his decision in the case he notified the defendants to appear before him in court and give bond for their appearance for trial. Instead of doing so, the managers agreed, with consent of the District Attorney's office, to offer one of their members for arrest, so that a test case might speedily be brought and the matter decided by a higher court. Magistrate Pool, however, insisted that the usual formalities should be observed, and issued a call upon the defendants to appear in the regular way, and last Wednesday was set as the day.

The proceedings were purely formal, and were conducted in the magistrate's private room. Each manager was called upon to answer the routine questions as to name and occupation, and to give bond in $500. Most of the bondsmen came from the ranks of the managers themselves. Tony Pastor was bailed by Joseph Schmidt, of 103 East Fourteenth Street; George J. Kraus, of the Dewey, by Jacob Weiner, of 1443 Broadway; Oscar Hammerstein, of the Victoria, by Frank McKee, of the Savoy; J. W. Rosenquest, of the Fourteenth Street Theatre, by Joseph Gordon, the baseball man, of 100 West Eightieth Street; E. A. Braden, of the Garden Theatre, was also bailed by Mr. Gordon; Alf Hayman, of the Empire; Abe Erlanger, of the New Amsterdam; Frank McKee, of the Savoy, and E. D. Stair, of the Majestic, were bailed by Oscar Hammerstein; H. B. Harris, of the Hudson, by his father, W. D. Harris, of 213 West Thirty-fourth Street; Martin Dickson, of the Third Avenue, by John L. Springer, of the Grand Opera House; Al Lichtenstein, of the Harlem, also by William Harris; J. L. Springer by his wife, Clara A. Springer, while James H. Curtin was bailed by William F. Heckman, of 635 East Thirty-seventh Street.

The managers who did not appear were Marc Klaw, Daniel Frohman, who is in Europe; Joseph Brooks and Heinrich Conried, who are also abroad; Leo Teller, W. C. Watson, Percy Williams, W. C. Jordan and W. F. Keogh. Mr. Metcalfe, the plaintiff, was not in court, but was represented by Assistant District Attorney Paul Krotel. The defendants' counsel are W. M. K. Olcott, Terrence McManus and Herman Aaron.

In his petition for the writ of *habeas corpus* Mr. Burnham set forth that he was a member of an Association of Theatrical Managers, "having for its general object the promotion of the interests and welfare of the theatrical industry." The attention of the members, Burnham continues, was called by himself to what he alleges were "libelous, scurrilous and malicious attacks made by one James S. Metcalfe upon some of the members of the said Association, affecting their personal integrity and holding their religion up to ridicule."

The petition goes on to say that Metcalfe, though professing to be a dramatic critic, was voluntarily excluded by the individual managers from their theatres, and that there was no compact or agreement among the members binding them to exclude him. Burnham claims that this action was entirely legal and within the rights of the managers.

When he called the attention of his fellow managers to Metcalfe's criticisms, which were mainly directed against Klaw and Erlanger, he says such action on his part was taken entirely without the knowledge of Klaw and Erlanger. He closed by a declaration that the alleged crime for which he is detained consists in having exercised and engaged in the right of peaceable discussion of matters affecting his personal interests.

POST COMMANDER PRODUCED.

On June 5 V. H. Schafer presented Otis B. Thayer and the Sweet Clover company in the new comedy-drama, The Post Commander, written by Pauline Phelps and Marion Short, the authors of Sweet Clover, with this cast:

Martha Spilkins	Clara Reynolds Smith
"Doc" Applegate	Robert Robson
Jim Bishop	John C. Brownell
Commander Wesley Bigelow	Otis B. Thayer
Maud Hastings	Ethel Davis
Blidad Simpkins	James Mayer
Stone wall Bigelow	J. M. Moss
Jerusha Andrews	Estelle Wynne
Horace Finn	Ray C. Baker
Isabel Finn	Olive Ruggles
Letitia Gillette	Harriette Jenkins

The play was produced at the King's Theatre, Glace Bay, Nova Scotia. The plot deals with the joys and sorrows of Wesley Bigelow, a G. A. R. veteran. His life object is to build a hall for the G. A. R. post of which he is commander. To this end he raises a sum of money. On the day the hall is to be opened the money is stolen. Various circumstances lead the old man to suspect his own son, Stonewall Bigelow, of the theft. In the end Stonewall proves his innocence, circumvents the villain of the play, and marries the girl of his choice. Otis B. Thayer played the part of the veteran well. The supporting characters were all capably played by the clever members of the Sweet Clover company.

WILL OF SAM SHUBERT.

Samuel S. Shubert, who died last month from injuries received in a railroad accident near Harrisburg, Pa., executed on June 25, 1903, a will which was filed for probate on June 5. He directed that after payment of his debts and funeral expenses all his property should go to a brother, Lee Shubert, his associate in business, and named him as sole executor.

"I make this provision for my said brother, Lee Shubert," he wrote, "well knowing and directing that he will act fairly and honorably toward our sisters and mother and that he shall never leave them in want, but will maintain them in their proper station and sphere in life."

In the petition it is said the value of the real estate is unknown and that the personal property is worth "more than $500."

BOOKS AND MAGAZINES.

In the *Arena* for June is an article, "Beauty and Light," by Kenyon West, on cleanliness in drama, that is both interesting and ethically instructive. Mr. West pleads for more intelligence in considering the moral influence of the stage and a better understanding of the difference between depicting life and writing mere morbidness. He says:

We hear much these days in praise of the drama of observation. But we must not forget that in this drama of observation, observation of the tragedies and the pains of life as of its joys and its hopes, there must be a strong appeal to the higher nature of man. While not obtruding a moral lesson—a crude expedient, indeed—it will nevertheless not ignore the conscience of man, nor make a jest of sympathy, justice, pity, remorse, truth, fidelity. And in this drama of observation there must be conspicuous the great principle of selection which lies at the foundation of the creation of beauty. . . . The ordinary dramatist need not flatter himself that he is obeying the high behest of art when he observes these sordid and debasing phases of life and reproduces them upon the stage. The realistic argument breaks down sadly when it is supported by the work of certain modern playwrights. . . . But all this can be done in a manner to elevate the mind, rather than to debase it. The vivid representation of vice can be made to serve a high and noble purpose, to make a potent appeal to the conscience. The great masterpieces of dramatic art serve this high and noble purpose. That is one reason why they are masterpieces, and why they live.

That so many plays do appeal to a morbid instinct and so many farces travesty sentiment and dignity and make the sacredness of human ties appear contemptible Mr. West thinks is because the people will accept such a condition and because critics are not strong enough or are too complacent to insist upon flowers separated from the mud of the streets, to use an idea of Emerson. He continues:

The people have it in their power to lend their support to those actors, playwrights and managers whose artistic, literary and ethical standards are the highest, whose offerings are the most worthy. In America the drama will not be seen in its noblest form until the management of affairs is not monopolized by a few men, especially when these men are dominated by the commercial spirit and are not men of wide culture and high ideals. The more managers there are and the more independence they have the better will it be for the drama; the better will the people be served. . . . May the Fates speed the day when the drama will be seen in its noblest form; when it will not fail to be the great interpreter of great literature, the vivid representation of great art; when its humor will be honest, clean, not lacking in dignity; its reproduction of human life and human character truthful, based on keen observation and yet possessing what Wordsworth called the "breath, the finer spirit of all knowledge"; when it will afford genuine and healthful recreation to a discriminating and refined public that has been guided and inspired by a scholarly, sincere and independent press criticism.

Louis Lombard, the author of "Observations d'un Musicien Américain," that has just been received in its French version, has written a stronger romance in his life than is often seen on the printed page. Having started as a poor musician and actor in America, he is now a multi-millionaire with a palace on Lake Lugano, where he has his private theatre and plays operas with his own orchestra, treating his guests with princely hospitality. The book is prefaced with photographs of his regal mansion and great estates, and characteristically French homage to American power when backed by the cheque book's siege guns. The book itself shows that its author belongs by right to the aristocracy of brains. Many and diverse are the subjects treated in its chapters. "Is Music a Universal Language?" "Popular Music." "Music and Political Economy." "Music in Spain," "Spanish Dances," "Japanese Music," "National Songs," "The Importance of Early Study," "The Art of Sight Reading," "Public Appearances," "How to Study," "Debutants Should Use Good Instruments," "Wagnerites," "Music and Money," "Advantages of the Metronome," "Music as a Profession for Women," "Why Girls Should Study the Violin," "The Art of the Violin," "Commercial Value of Violins," "Of the Lyric Theatre," "On Schools and Composers," "Music Culture," "Duties the Government Owes Music," etc. In these wide-ranging subjects will be found much of value to music, and it is written in a style that one must respect for clearness and logic and enjoy for its wit.

Current Literature for June has a short article on Joseph Jefferson's analysis of the psychology of Rip Van Winkle, a discussion of Mrs. Fiske's three plays, and a note of Mrs. Humphry Ward's views of stage dialogue.

The Criterion for June has an article on "The First American Dramatist."

The Cosmopolitan has an interesting article by Acton Davies on "Society Amateur Actresses," and *Leslie's Monthly* a discussion of "The Year's Advance in Drama."

GOSSIP.

The New York Trust Company has taken a mortgage for $150,000 on the New York Hippodrome. Elmer S. Dundy, of Thompson and Dundy, the managing directors, said that this was merely the final step in financing the Hippodrome construction scheme.

Eduard Waldmann, who passed through a severe illness last Winter and early Spring and has only played a few benefit performances under the auspices of literary societies since, has now entirely recovered and will play at the Windsor Theatre, New York, in the latter part of June in his extensive repertoire and with a specially selected company.

Harry S. Hopping, after closing his sixth season as manager of Fred Raymond's Missouri Girl company, May 6, joined the Parker Amusement company and is now thirty days in advance.

A benefit performance has been arranged to take place Sunday evening, June 18, at the Fourteenth Street Theatre, New York, the proceeds to be devoted to the poor and sickly children of New York for a day's outing in the country. The benefit is to be given under the auspices of a "ladies' committee of twelve."

The Jack MacDonald Stock company, under the personal direction of the well-known stock leading man and producer Mr. MacDonald, will open its season Aug. 1, playing all the important cities of the South.

Two hundred women, members of the Fenelon Literary Club, attended The Heir to the Hoorah on June 3, having first given a luncheon to Nora O'Brien at the Astor House. The delegation was led by Ellen Ford, of the editorial staff of *The Irish World*.

Next season theatregoers will have the privilege of taking the artistic measurement of a new theatrical star in the person of Sadie Calhoun, for years a versatile and talented leading woman. Miss Calhoun's manager, Sam E. Allen, has about completed arrangements by which she will be seen in the title-role of Sunday, after Miss Barrymore relinquishes the play in November. Miss Calhoun has been a valued member of the best stock companies, a fact that accounts for her versatility and meritorious work. She comes of one of the oldest and best known Southern families, being a direct relative of Senator Calhoun. Miss Calhoun's most recent engagement in this city was as leading woman in Walter Perkins' comedy, Who Goes There.

Mrs. Clara Tapsfield is now pleasantly situated at St. Elizabeth's Hospital, Chicago, and has steadily gained strength since going there. She wishes to publicly thank the Actors' Fund, which is taking excellent care of her, and her many friends who have contributed to her comfort. She hopes they will not cease writing her personally because she cannot reply. Their letters are a great source of pleasure to her.

Helen Holmes has just returned to New York after a successful season as Mollie Wood, leading woman in The Virginian company.

AT THE THEATRES

Grand—Down Our Way.

Comedy-drama in four acts, by Evelyn Saxton. Produced June 5.

Cyrus Jones	George Paxton
John David Jones	Alfred G. Swenson
Howard Miller	Herbert E. Denton
Zeb Stiles	Richard Thompson
Hank Brown	Calvin Tibbitts
Davis	Dean Borup
Vane	George McCabe
Spencer	Harry Janett
Gordon	Dan Jermon
Jack Flint	Charles Moss
Mr. Barrows	J. E. Delaney
T. Mark	I. Mould
Policeman	F. D. Edwards
Newsboy	J. Merton
Mrs. Jones	Stella Congdon Chapman
Betsy Brown	Dessie Ryan
Mattie	Alice Walker
Doxy	Eleanor Kent

Down Our Way at the Grand Opera House last week did not prove attractive enough to draw large audiences to the house, though the author had furnished considerable comedy and a few interesting incidents for a fair company. The play is a sort of semi-rural drama, in which most of the characters are country folks in city surroundings.

The story tells of a New Hampshire youth, son of a wealthy farmer, who goes to Harvard to study medicine, gets inveigled into a wild-cat mining company, is accused of being party to a swindle, hides to escape arrest and is finally vindicated by a sudden rise in mining stocks. The play lacks originality of plot and suspension of interest. The love element is settled in the first act, and the only approach to a villain commits suicide in the second, leaving the hero to fight against no definite and personal enemy. With one exception the characters are commonplace and conventional. This one exception is the character of Vane, a caterer, whose Uriah Heep nature, coupled with a modern business instinct, is fairly well drawn. Otherwise the author seems to have drawn on all the rural plays that have gone before. Cyrus Jones, the farmer, resembles Joshua Whitcomb of The Old Homestead; Hank Brown is a duplicate of the rheumatic man of 'Way Down East, without the limp, and Betsy Brown is very much like the old maid of the same play. Zeb Stiles suggests the painter in Sag Harbor, while Davis in the first act has about the same experience as the tramp in The Old Homestead. And there is a part of the David Harum horse trade and the inevitable male quartet, which, in this case, is made a straight comedy quartet without an attempt at good singing. The usual country dance is indulged in with spirit.

Alfred G. Swenson in the character of John David Jones, Harvard student and dupe of mining promoters, played the role satisfactorily, though he drew his contrition and its attendant wretchedness rather strongly. George Paxton as Cyrus Jones was the conventional rich farmer, and Herbert E. Denton was a rather displeasing villain with a disagreeable laugh. Dean Borup as Davis, valet and *fidus Achates* to John David, seemed to understand the part and played it well. Alice Walker as Mattie, the rather inactive heroine, was pleasing to look at and gave the part sufficient life. Eleanor Kent as Doxy, the hired girl, furnished some comedy, and Stella Congdon Chapman was a motherly Mrs. Jones. Dessie Ryan as Betsy Brown, spinster, put considerable humor into the plot. Richard Thompson as Zeb Stiles, Calvin Tibbitts as Hank Brown, George McCabe as Vane, and Charles Moss as Jack Flint, constable, supplied the masculine comedy, and each deserves notice for doing his best at it. Other minor parts were satisfactorily done.

Down Our Way is not a play for New York City, but it will probably meet with success on the road in the smaller towns of New England and the Middle West.

Harlem Opera House—Hamlet.

Tragedy in six acts, by William Shakespeare. Revived June 5.

King Claudius	Martin L. Alsop
Hamlet	Adelaide Keim
The Ghost	Charles Swickard
Polonius	Giles Shine
Laertes	Ben S. Mears
Horatio	J. J. Fitz Simmons
Rosencrants	Arthur V. Johnson
Guildenstern	Joseph Cusack
Osric	Bennett Phelan
Marcellus	T. N. Heffron
Bernardo	P. B. Buck
Francisco	Francis P. Sagerson
First Player	Ben S. Mears
Second Player	Sam Benton
First Gravedigger	Giles Shine
Second Gravedigger	Thomas Bertram
Priest	Frank Seldon
The Queen	Lizzie Goode
Ophelia	Georgia Welles

To those unacquainted with Miss Keim's record as an earnest student and sincere worker it might be merely curiosity that would prompt their going to see a pretty woman essay a part that has lured to failure many masculine players of repute. For such there was an evening of agreeable surprises in store, for her intrepretation demands respect by its sincerity and held the attention of the most jaded theatregoer by its vivacity, keen intelligence and intensity of feeling. It is never uninteresting and often rises to a plane unusual for popular-price production. Through all the version of six acts and fourteen sets, that might be shortened advantageously, plays the flash of deep feeling and high artistic purpose. The audience was quickly responsive to the fine old lines, sobbed with Ophelia's woes and laughed at every quip and quirk of the Gravedigger, the foppishness of Osric or the courtier-fawning of Polonius, in a way that showed why Shakespeare is the immortal and ever young Master of the human heart. That Shakepeare does not "spell ruin" is attested by the large audiences that nightly welcomed this very creditable presentation with their presence and curtain calls.

Georgia Welles was somewhat lacking, like the star, in the subtler analysis and the love passages, but was strongly to the fore in her great scene and played with sweetness and pathos, bringing copious tears. Lizzie Goode was queenly in bearing. Martin L. Alsop was found wanting in the reading of blank verse and the dignity of presence necessary for his part, being entirely modern and commonplace. Charles Swickard, who staged the production, deserves credit for that and for a Ghost that read its lines with intelligence and was ghostly in appearance, not merely and too evidently of earthly solidity like many apparitions seen in the play. Giles Shine did the best work of his engagement and deserves great credit for two clear cut and distinct characterizations that were played with artistic moderation and finish, calling out frequent laughter. Ben S. Mears was forceful as the First Player. J. J. Fitz Simmons played with dignity and distinction. The costuming and sets were unusually creditable for a stock production.

The offering next week is The Young Mrs. Winthrop.

Fourteenth Street—The Ticket-of-Leave Man.

Melodrama in four acts, by Tom Taylor. Revived June 5.

Bob Brierly	R. J. Ratcliffe
James Dalton	John Fenton
Hawkshaw	Tully Marshall
Melter Moss	Howard Morgan
Green Jones	Charles Dow Clark
Mr. Gibson	T. C. Hamilton
Sam Willoughby	Harold De Becker
Maltby	George Turner
Burton	J. Griffith Wray
May Edwards	Laura Wall
Emily St. Evremond	Marian Fairfax
Mrs. Willoughby	Margaret Fitzpatrick

In the part made famous by some of the greatest artists of the stage E. J. Ratcliffe was given a chance to thrill a Fourteenth Street audience by Charles A. Goetier, who has organized a Summer stock to try the coaxing effects of some of the good old melodramas. The evening was marred by the evidence of insufficient rehearsing that resulted in some of the strong situations failing of possible effectiveness and vocal methods that, either by overworking dialects or poor enunciation, did not let the play itself get clearly over the electric bulbs. But, considering the hasty preparation of the play, the result was fairly creditable, and the good old situations thrilled the audience as they have always done, for there is more sincerity of heart interest in this piece than is often to be found in the old-timers. The climaxes are unusually logical resultants of the conditions; therefore it has survived when the myriads of its contemporaries have passed into merited oblivion.

E. J. Ratcliffe struck the keynote of the piece and maintained it consistently throughout, well earning his repeated curtain calls. John Fenton gave an excellent characterization in the disguise of the third act, but strangely dropped into inaudibleness in the scenes with Melter Moss, and the listeners lost much of importance to the understanding of the plot. Tully Marshall, who staged the piece, was forceful as Hawkshaw and won the popular approval of the top of the well filled house. Howard Morgan would have been good if he had played the money lender as well as he made him up, but he was strangely lacking in characterization and missed a chance that has been made much of by his predecessors in the part. Charles Dow Clark overdid his dialect, as did others, but was good in action. T. C. Hamilton had presence and ease as the bill broker. Harold De Becker was clever as the boy, but inexcusably unfamiliar with his lines and business. Laura Wall overworked the tremolo and pathetic stops and had many unpleasant mannerisms. It is unfortunate, for she has beauty and a naturally sweet voice and much womanly charm and temperament that ought to carry her to artistic success. Marion Fairfax was pretty to look upon, was charming and dressed well, but was one of the worst of many offenders in lack of distinctness. Margaret Fitzpatrick was womanly and pretty, but missed much of the story by her poor enunciation. She could have talked just as fast and would have won many more laughs if she had made her words clear cut and understandable.

This week's offering is Boucicault's Octoroon.

MISS ST. CYR IN ITALY.

An interesting letter has been recently received from Dirce St. Cyr by a friend in New York. Miss St. Cyr, who has been visiting Tomasso Salvini in Florence, says:

"I found Mr. Salvini as charming and delightful as ever. I am sorry to say I could not convince him to accept to come to America. He assured me he would not consider any more offers, not even in Italy. Every day we are having discussions: sometimes about Shakespeare, of whom he is a great admirer; sometimes about acting, and here he tells me a lot of anecdotes.

"As you know, I came to Italy in order to put into realization my dream—that is, to get from the Italian authors their permission to present some of their works in the United States. I am very proud to say that my journey has been a great success. Before coming to Florence I went to Milano and met Giuseppe Giacosa, Girolamo Revetta, Marco Praga, Bracco and others, and made a contract with them.

"Giacosa has also consented to write a new play for one of our stars, and he will come to America for the occasion. I found Revetta extremely interesting. He is quite a young man.

"The other day, here in Florence, I went to Settigvano, a small village near by, where Gabrielle d'Annunzio lives in his beautiful villa. He welcomed me most charmingly and gave me the rights to represent his plays in America and England.

"While in Milano I saw the great Italian actor, Ernesto Novelli. I saw him several times. He is very versatile, and the interpretation he gives of Shylock is the best I ever saw. I am glad to say he has accepted a proposition to come to America next season. I had been asked to make him this offer by a New York firm.

"I am going now to Paris and from there will return to my dear America."

MRS. LE MOYNE BANKRUPT.

Sarah Cowell Le Moyne filed a petition in bankruptcy June 7, with liabilities $4,662 and no available assets. She has a gold watch valued at $50, a deposit of $8 in the Second National Bank, and wearing apparel of nominal value, for all of which she claims exemption. There are ten creditors, as follows: A. M. and J. W. Dunstan, $2,150 for costumes and gowns bought in March, April and May, 1903; Metropolitan Printing Company, $775 for printing and lithographing between Nov. 22, 1902, and Jan. 12, 1903; George H. Brennan, $660 salary as manager and for money expended for her account between March 23 and May 12, 1903; G. W. Schafer, $500 for household supplies in 1904 and 1905; Joseph J. McCarthy, $206 for services and money expended between April 1 and April 29, 1903; Van Horn and Son, $120 for costumes, 1904-05; Alfred D. Moulton, $90 for carriage hire, 1904-05; Lord and Taylor, $80 for clothing, 1904-05; Charles T. Jones, $80 for clothing, 1904-05, and Glen MacDonough, royalties, amount unknown. Most of Mrs. Le Moyne's debts were contracted while she was a star in Among Those Present, at the Garden Theatre two years ago.

A NARROW ESCAPE FROM LIGHTNING.

Last Wednesday during the storm that broke over New York city and the suburbs the house owned by Gertrude Fort at Great Kills, Staten Island, was struck by lightning. She and her daughter had gone up to their rooms to dress when the house trembled and there was an awful flash; the house was filled with a sulphurous smell and a deafening noise was heard. They were almost paralyzed. It was found upon investigation that lightning had struck one of the large chimneys of the house, the bricks flying in all directions. It had then torn a hole in the interior of one bedroom, descended to the parlor and smashed two valuable vases. It had also peeled all the tin off one of the gables and would probably have set fire to the house had not the great downpour of rain prevented ignition. Mrs. Fort and her daughter are grateful at having escaped with their lives.

IN NEW ZEALAND.

Mrs. Brune to Play Leah Kleschna—Vaudeville Loses Money—Gossip.

(*Special Correspondence of The Mirror.*)

WELLINGTON, May 17.

George Musgrove's Dramatic company is at present playing a season at the local Opera House. Business has been good, but not up to the management's expectations. The repertoire of the company for the season consists of Sweet Nell of Old Drury, Old Heidelberg, Camille, Pretty Peggy and Her Own Way. It was Mr. Musgrove's intention to play a season at the Lyceum Theatre, in Sydney, after the New Zealand tour of his dramatic company. Since the company's arrival in New Zealand the Lyceum has been sold, and all contracts for leasing the theatre canceled. In order to fill in time, he has decided to play the principal provincial towns of New Zealand, and country theatregoers will be afforded an exceptional chance to witness some of the very latest American and English successes.

The New Zealand tour of the Van Beine Broken Melody company was anything but a success. The tariff of admission was too high for the class of play staged. It was only a 3, 2 and 1 shilling attraction, and not a 5, 4 and 2 shilling one. New Zealanders don't mind paying for their amusement, but it must be good or it won't "catch on." Of course, there are exceptional cases where a really good play tours the colony and does not get the support it warrants. I might mention a couple of cases in point. The first was the tour of the Daniel Frawley company. It was a really clever combination with a first-class repertoire, but "did not draw for nuts." The second case is the present tour of the George Musgrove Dramatic company, which is one of the finest dramatic combinations that has ever toured the colony, while the plays are of the very best that have been staged for years past.

J. C. Williamson's Repertoire Opera company has just concluded a most successful season at His Majesty's Theatre, in Auckland. Money was turned away on several evenings. During the season The Mikado, Patience, The Yeomen of the Guard, H. M. S. Pinafore, Iolanthe and The Pirates of Penzance were produced. The company has now The Gondoliers in active rehearsal. A Christchurch season commences on Saturday evening next.

William Anderson's Dramatic company has being doing enormous business at the Auckland Opera House since Easter Saturday, with a series of sensational melodramatic productions. So far it has produced A Sailor's Sweetheart, Through the Divorce Courts, The Face at the Window and The Best Must Win. The Aucklanders seem to like their fare "hot and strong," and they get it in The Face at the Window.

Since the local Royal Theatre has been reopened, P. R. Dix's vaudeville combination has been fairly well supported. The Bicknells have a "star" turn.

The country tour of Grossi the Marvel was not the success the Messrs. Fuller anticipated.

In order to let William Anderson play at the Auckland Opera House the Messrs. Fuller sent their company on a tour of the "smalls." The experiment has not "panned out" according to expectations, and the Fullers have now decided that they will in future devote their energies to the four centres.

Harry Hill, a young and talented member of George Musgrove's Dramatic company, informed me a few days ago that he intends trying his luck in the land of the "Stars and Stripes." Mr. Hill is a New Zealander, and has done some excellent work since he adopted the stage. Any manager who is on the lookout for a clever artist can do much worse than give him a trial.

Harry Rickards' vaudeville combination, at present touring New Zealand, is a strong company, but is not meeting with the success its merit warrants. The "star" turns are George Fuller Golden, the American monologue entertainer, and the O'Meers Sisters, slack wire walkers. Harry Rickards has canceled all dates booked and penciled in for New Zealand tours. I believe he has decided to give New Zealand a wide berth for some years.

The Steele-Payne Family is touring the North Island.

J. C. Williamson's Bio-Tableau entertainment has done splendid business throughout the colony. After New Zealand, a Tasmanian tour will be undertaken.

The Fisk Jubilee Singers did only fair business during their New Zealand tour. They have gone back to Australia.

It is marvelous the number of "side shows" there are in New Zealand. Some make a living, but the majority of them must be pushed pretty hard sometimes to get from one town to the other.

J. C. Williamson's Dramatic company, which is headed by the clever American actress, Tittell Brune, will commence a tour of New Zealand at the local Opera House on June 14. It will be almost impossible for Mrs. Brune to be seen in her repertoire of characters, because the length of the season in the four centres will preclude such a thing. The company's repertoire already comprises Sunday, Romeo and Juliet, Theodora, Camille, and L'Aiglon. The company will also shortly add to its repertoire Leah Kleschna, Merely Mary Ann, La Tosca, The Second Mrs. Tanqueray, The Merchant of Venice, and The Taming of the Shrew.

It is worth noting that Clyde Fitch's play, Her Own Way, was played in Australia and New Zealand before it was produced in London.

The Brescians Orchestra and Concert Singers and West's Pictures, after a successful three weeks' season at Dunedin, have commenced a tour of the colony, with Australia to follow.

Edwin Geach has arrived in and left New Zealand, but during his stay in the colony he arranged to manage the Australian tour of the Brescians.

ANDREW SMART.

LUDLAM SCHOOL PLAYS.

The annual closing performances of the Ludlam School of Dramatic Art of Philadelphia were held at the Broad Street Theatre May 17, 27 and 29. The Merchant of Venice, with Henry Ludlam as Shylock, Helen Collier as Portia, and a well selected cast, was a very finished production and a pronounced success. Mother Goose's Jubilee by the children's classes showed some very clever work. Philip Klein as Simple Simon, Fanny Sturma as Mother Goose, and George Green as Son Jack were very good. Richard III was one of the best performances ever given by the school. Mr. Ludlam as Richard scored a great success with a most enthusiastic audience. The rest of the cast was excellent. Mrs. A. M. Peyster as Queen Elizabeth, Miss Neala Melersh as Lady Anne, and L. F. McGreevy as Henry VIII were especially good.

THE THEATRICAL TRUST.

No Wonders.

Kewanee, Ill., Courier.

The object of the combine (the Theatrical Trust) is purely mercenary, and its power is used to squeeze out of the theatre and out of the public all the profits that both the theatre and the public will bear. The actor is merely a commercial commodity and the public must take what is given or be deprived of amusement. Under this Trust control of the theatres, the playgoers, the author and the actor are utterly at the mercy of the combine and must submit to its greed and its will or be crushed. Under such circumstances one need not wonder at the progressive degeneracy of the American stage. The theatrical combine is a conspiracy against the free development of the American drama and has resulted in the crushing out of inspiration, ideas, genius and progress. No wonder there is such a yawning gulf between the promise of the billboards and the performance of the stage. No wonder the Trust theatre stage has fallen to a low state of vulgarity, mediocrity and flashy artificiality, which is illy concealed by lavish scenic effects and garish costuming. The itching palm of the Syndicate is over it all, and blights the very atmosphere of the stage.

Abundant Lying Done.

Camden, N. J., Courier.

In the Theatrical Syndicate suit the lawyer for the Syndicate asked Mrs. Leslie Carter, the actress, if her feelings did not color her testimony, to which she promptly responded with emphasis she was "testifying to the truth and the truth cannot be colored." The reply silenced her inquisitor, for it is a fact that the truth cannot be colored. It is absolute, and any attempt at qualification is an effort to pervert it and rob it of its certainty. Mrs. Carter's remark was refreshing to those who have been in attendance upon the trial, for the developments in the examination of other witnesses proved there has been no little lying in the case beside an abundance of prevarication. But the question may be asked, why expect the truth or square dealing to have any consideration in the organization and operation of a monopoly or trust? The truth is the last thing wanted in any combination which proposes monopoly, and especially is it desirable to have it suppressed when corporations swell their holdings to seven times their value. Only the crooked seek to color the truth, and the pigment used is prevarication.

Its Terms Not Easy.

Spokane, Wash., Review.

The theatregoing public of the United States has learned a good deal of inside information from the suit brought by David Belasco, the well-known manager, against the Theatrical Trust. That Trust, as is well known, has control of a large number of the principal theatres of the country, and under its terms of agreement no traveling company can play in any of these theatres unless it first agrees to play in no opposition theatre and comes to such financial terms as the Trust may impose. It has been shown that the Trust has exacted heavy tribute from the theatrical talent of the United States. It is inevitable under such conditions that either the theatregoing public must pay more for their entertainment than was paid before the Trust got its grip on the theatres or else the traveling companies must cheapen their productions.

Infamous Methods.

Kewanee, Ill., Courier.

The country did not need the testimony of Mrs. Carter and David Belasco to be convinced of the injury wrought to the drama by the so-called Theatrical Trust. Everybody who knows anything of the American theatre long ago became aware of the pernicious and hateful influence the Trust exerts upon it, and the feeling is well-nigh universal that drastic measures must soon be taken to make the insatiable harpies headed by Marc Klaw and Abraham L. Erlanger loosen their grip upon the drama. Such infamous methods as have been used to crush out competition and strengthen this monopoly were bound to arouse the indignation of the American people, and therefore it is not surprising to find a rising tide of angry protest everywhere against the Trust.

It Robs the Public.

Colorado Springs, Col., Gazette.

Things have come to such a pass in this business that a half-dozen or so men in New York absolutely control the first-class theatres of the entire country, and it is impossible for any actor, however eminent, who dares defy their will to appear in these houses. The Trust robs the public by forcing managers to pay such high percentages that the prices of seats must be kept at an unreasonable figure, and it stifles dramatic art by forcing the public to accept anything and everything it may care to put on the boards. And the public's only alternative is staying away from the theatre altogether.

Public Sentiment Against Them.

Memphis, Tenn., Scimitar.

Public sentiment is against the methods of the Theatrical Trust, and the public press should, and probably will, prove a valuable ally. If a few more managers will be true enough to themselves and to the public and stage and will stand by Mr. Belasco in his struggle there is every reason to believe victory will be shortly forthcoming.

Notorious Facts.

Waterbury, Conn., Republican.

Before the bar of public opinion no proof such as that which Belasco presented in the New York courts was necessary. The facts are notorious. Every one knows that the Syndicate can ruin any manager and practically any player who refuses to accept its terms.

Its Sole Purpose.

Indianapolis, Ind., Sentinel.

The elevation of the stage to a purely commercial plane is apparently the sole purpose of the Theatrical Trust. The work of "elevation" has been going on for some time. Most people thought something was the matter.

A Mere Bagatelle?

Colorado Springs Telegraph.

Apparently Mr. Erlanger, of the Theatrical Trust, thinks that the $30,000 which he made out of The Auctioneer is a mere bagatelle. When one is boss of a Trust he can afford to be indifferent to minor details.

A Small Gratification.

Newport News, Va., Herald.

Abe Erlanger's statement that six men control the Theatrical Trust carries with it the gratifying inference that Klaw and Erlanger have to divide the plunder with the rest of the sextette.

Talk Is Cheap.

Wheeling, W. Va., Intelligencer.

Evidence in the Theatrical Syndicate's litigation in New York is somewhat at variance with ethical magazine articles on the Trust contributed recently by certain of the magnates.

A Modern David.

Birmingham, Ala., Herald.

Belasco's first name, "David," recalls to mind that other David who tackled a Goliath not half so hard to whip as the Theatrical Trust.

IN OTHER CITIES.

SAN FRANCISCO.

Mizpah at the Majestic May 29-5 is doing a tremendous business. This is its third presentation and still we have not had enough of this beautiful poetical drama written by Luscombe Searelle and Ella Wheeler Wilcox. Adele Block and J. H. Gilmour in the leading roles have made their great success in this play, they also being the original players in the piece. Freda Gallick appeared for the first time on Monday night as Vashti, the designing Queen. Her performance was one of great force and she pleased. The balance of the co. were all good. Next week the dramatic event of the season, Mrs. Fiske in Leah Kleschna. The advance sale of seats has been very large and the two weeks' engagement has an assured success.

The Tenderfoot at the Tivoli 29-6, in its second week, is even more popular than the first, the week's business being big. Willard Simms as Pettibone is laughably funny, and his singing of "The Thomas Cat" and "The Alamo" love song bring many encores. Albert Wallerstadt makes a handsome Captain Winthrop and sings well. Charles Morgan as Barker does much to make the opera a success. Aida Hemmi looks well in the cowboy garb and shows off to advantage her beautiful voice. Nellie Lynch, Grace Paiotta, and Zita Lovell all come in for their share of the honors. Next week, third week of The Tenderfoot.

Weber's Music Hall 28-5 is in its second week of Miss Frisky of Fresno. The performance is a very creditable one and there are many hits in the play. "The Fireflies" song is the big hit and receives many encores. The chorus numbers are exceptionally good. Lionel Lawrence does some clever stage-managing.

Why He Divorced Her is the bill at the Central 29-4, which introduces two new leading people, Theodore Gamble and Grace Hopkins. The new people sprang into immediate popularity, and having made good after such favorites as Juliet Crosby and Herschell Mayall it stands much in their favor. Miss Hopkins is a clever acquisition to the co. and, besides being talented, has decided beauty. Theodore Gamble is a man seemingly of much experience, as his performance on the opening night was a capital one. He is sure to become a great favorite. Henry Schumer and Miss Elsmere were especially good in their roles. The balance of the co. were well cast. Next week, The Eleventh Hour.

At the Columbia 29-5 are John Drew and co. in The Duke of Killicrankie. On the opening night Mr. Drew was called before the curtain many times and finally spoke a few words of thanks. The business has been good. Next week, second week of John Drew.

Florence Roberts at the California 28-5 is presenting The Country Girl, in which she is giving a delightful performance of Peggy. After the emotional role of The Unwelcome Mrs. Hatch she displays great artistic taste in her conception of the clever comedy role. Hershall Mayall is playing the role of Sparkish, which he portrays with an artistic finish. Lucius Henderson as Belville greatly pleased and had a good chance to do some good work. Franklin Underwood fulfilled the promises of last week in the role of Harcourt; his diction is remarkably good. Adele Farrington and Miss Royce and William Yerance as Moody completed the cast. Next week, Marta of the Lowlands.

At the Grand Opera House 28-5 Florence Stone and the Ferris co. are in their last nights playing The Holy City. Florence Stone as the Magdalene gave an admirable performance of the character, and it is the best role she has played this season. Barabbas was played well by Frank Sheridan, who deserves special mention for his work. The Three Disciples were played by Edward Quillinan, George Pauncefoot, and A. Byron Beasley. Fred Sumner played Lazarus; Walter Poulter, Zacharias, and Fred Julian, Caiaphas. The performance was a great scenic spectacle. Next week, Barney Bernard in The Financier. George De Long has been specially engaged for an important role and George Lask is to manage the stage.

The Alcazar this week, 28-5, has a big drawing card in Tennessee's Pardner. John Craig made a capital Caleb Swan and his performance was very commendable. The particular star of the play was Elizabeth Woodson, who played the role of Tennessee Kent, the girl of the mines. Miss Woodson has done some good work since she has been with this co., but never has her performance equaled that of this week's. John B. Maher made a capital liar, Howard Scott played the role of the pardner with a finish, Mary Young made a handsome bride, Harry Hilliard was well cast, and the balance of the co. pleased. Next week, Willard's great play, Judah. Miss Lawrence will appear as Vashti. OSCAR SIDNEY FRANK.

MILWAUKEE.

Richard Mansfield appeared at the Davidson 2 in Beau Brummel to S. R. O., and in Dr. Jekyll and Mr. Hyde 3 to a moderate sized house. That Mr. Mansfield's Brummel is one of his most popular interpretations was plainly evident by the large audience the opening night and by the enthusiastic applause bestowed upon his performance. The performance of Dr. Jekyll and Mr. Hyde was praiseworthy.

Richard Carle was at the Davidson for one night only in The Mayor of Tokio, the performance being given as a testimonial benefit to William Schnell, the very popular treasurer of the theatre. A large and happy audience gave vent to their feelings of pleasure quite frequently during the performance, which was bright and clever, and Mr. Carle was called before the curtain many times. In the support William Roch particularly pleased. Minerva Courtney won great favor, May Boley attracted much attention, and good work was done by Edmund Stanley, Mazurette, and an excellent chorus. The scenic and costume equipment is deserving of exceptional praise. Charlotte Parry Smith's Dramatic School will present Sunset and The Mysterious Stranger 7. E. H. Sothern and Julia Marlowe in repertoire 8-10. The Woggle Bug 15-17.

The Alhambra Stock co. gave a very good performance of She Stoops to Conquer at the Alhambra 4, the attendance still being unprecedented for this time of the year. Harry Glazier made his initial bow as leading man of the organization and won immediate favor. He will without doubt become exceedingly popular here. Albert Brown essayed the role of Tony Lumpkin and played it with marked success. Lee Baker offered a capital interpretation of Hardcastle, and J. Francis Kirke, who made his reappearance in Milwaukee as Hastings, met with a reception that must have convinced him of his popularity in this city. Edith Evelyn was too charming for words as Miss Hardcastle. An excellent piece of work was done by Rodney Ranous as Sir Charles, Harold Graybill was a good Stingo, Al. Loomis made a hit as Diggory, Patty Allison was a fascinating Miss Neville, and Grace May Lamkin gave a very clever interpretation of Mrs. Hardcastle. Alfred Bergen, one of our leading vocalists, sang the "Stein" song during the first act and was encored half a dozen times, and capable bits were done by William Brinkmeyer, C. Glick, W. Macachek, and Gertrude Earl. The Lost Paradise 11-17.

The James Boys in Missouri drew a large audience at the Bijou 4. The performance gave satisfaction and the co. were equal to the requirements of the play. Dora Thorne will be given 11-17.

Chiafferelli's Italian Band is drawing large crowds at Pabst Park, despite cold and threatening weather. This band is one of the finest organizations ever heard in this city; many think it surpasses all others. The engagement will continue through the month of June.

Wonderland is well patronized, and it ought to be, for it is the best equipped Summer resort that Milwaukee has ever seen. There are countless attractions at this pretty park, including an open air vaudeville programme and other performances of general interest.

The Exposition Hall was burned to the ground 4, the cause being attributed to defective electric wiring. Creatore's Band was to have opened a few weeks' engagement there 5, but will now seek to fill the time elsewhere. Apart from the regret at the loss of this immense hall, much disappointment was felt that the band was unable to secure another suitable place to fill the engagement.

The sudden death of Oscar F. F. Miller, late manager of the Alhambra, on June 1, was a severe shock to his many friends in this city. Mr. Miller was for many years identified with theatrical affairs in Milwaukee, and was one of the most successful and popular managers in the Middle West. His unfailing courtesy and geniality won him countless friends. The funeral was held 2 and was very largely attended. W. W. Wittig will be in charge of the Alhambra until further announcement.

Edwin Thanhouser returned from New York 4 and announces the following players as members of his new co., which will re-open the Academy in two or three weeks: Edgar Baume, Evelyn Vaughn, Emily Waterman, Meredith Brown, Corinne Cantwell, Grace Harworth, Belle Clarkson, A. H. Van Buren, De Witt Jennings, N. Sheldon Lewis, Joseph Daley, David M. Hartford, Reginald Parry, and Walter Richards.

CLAUDE L. N. NORRIE.

KANSAS CITY.

The park season opened very auspiciously May 28, when both Electric and Fairmount Parks opened their gates to the public for the season of 1905. At the same time Forest Park began its second month of the season, having opened the first of May. At Electric Park, Kansas City's Coney Island, a crowd estimated at over 20,000 packed the resort from early till late. The feature of the opening week was the engagement of Liberati and his celebrated band, which was heard twice daily by immense crowds. Vaudeville in the German Village and numerous amusement devices were all very popular. Among the latter are several new concessions, chief of which is the Mystic Chute, a combination of the old shoot the chutes, and the aquarama, which, next to the band, was the most popular attraction on the grounds. Another novelty that won much favor was Hale's "tours and scenes of the world," an exceptionally clever illusion. The park is even more beautiful than ever and bids fair to be even more popular than in previous years. Sam Benjamin continues in charge of the park.

Fairmount Park was reopened 28 after having been closed for several years, and if the first two weeks' business is any indication of what is to come the management need have no fears as to its success. The weather on the opening day was very threatening, but large crowds journeyed out to the beautiful resort nevertheless, while on the following Sunday the crowd was estimated at nearly 40,000. Vaudeville in the Summer theatre, concerts by Zimmerchied's band, and numerous other park amusements furnished ample entertainment to the pleasure seekers. Charles G. Kilpatrick's sensational ride in an automobile down a steep incline was the feature of the week. The park is under the management of Ben Rosenthal.

Forest Park continues to draw good crowds nightly and the many attractions are well patronized. A troupe of Bedouin Arabs in acrobatic stunts were a feature of the week of 4-10.

The event of the theatrical season in Kansas City came as the closing attraction at the Wilis Wood 29-31, when Julia Marlowe and E. H. Sothern appeared here for a three nights' engagement in Shakespearean repertoire. Much Ado About Nothing, with Miss Marlowe as Beatrice and Mr. Sothern as Benedict, was the opening performance, playing to capacity audiences made up of the representative people of our city. Hamlet and Romeo and Juliet were given on the two following evenings to crowded houses, who were most enthusiastic in their appreciation of the artistic portrayals of the two stars. An excellent co. deserves special praise for some admirable presentations of minor roles. All the productions were handsomely staged and costumed.

Ten Nights in a Bar Room was the Woodward Stock co. offering 28-3, followed by a very pretentious production of Graustark the week of 4-10, playing to good business in spite of some rather warm weather. Willard Blackmore and Eva Lang were seen to excellent advantage in the leading roles, while other members of the co. were well cast. Thelma 11-17.

The Scout's Revenge was the Gillis attraction 28-3, playing to very satisfactory business. Clayton Maclem and Julia Bennett headed a very capable co. and were well received. For the week of 4-10 Across the Desert held the boards at this theatre and pleased immensely. A well balanced co. carried their respective parts to good advantage. Bonita Leslie, Charles Worthington, and William Tripiett deserve special praise. The house will close its season 11 with two performances of Wicked London.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

An elaborate production of The Charity Ball was presented by the Fielding Stock co. at the Park 1-3 to large and appreciative audiences. The co. has been here long enough to establish itself firmly in our good graces and at every performance favorites are received with a hearty round of applause. In the part of John Van Buren, Alexander von Mitzel has a role that is admirably suited to his quiet, natural method of acting. Rebecca Warren was a delightful Ann Cruger. J. Charles Haydon as Alex Robinson and Mabel Trunnelle as Bess Van Buren were strikingly good, and the two made the popular hit of the performance. Robert Homans did good work as Dick Van Buren, and Julia Morton played Phyllis Lee convincingly. Thomas J. Keogh was a jolly Judge Peter Gurney Knox. The minor parts were well handled by Charles Mylott, Arthur J. Price, Lizzie Montgomery, and Bessie Morton. Camille followed 5-7, opening to large houses in spite of the sudden hot wave. It was a good production, well staged and acted and in every way worthy of the serious attention of the patrons, who by the way are of a much higher class than attended the opening week. Rebecca Warren gave an artistic performance in the pathetic scenes. Alexander von Mitzel had his great scene at the close of the fourth act, which was the occasion for a loud burst of applause and several curtain calls. The other characters, all of minor importance, were well acted. The Wife 8-10. Jim the Penman 12-14.

Zaza, produced at English's last week, went better the latter part of the week, as the members of the cast were more familiar with their lines and the rough places were smoothed over. It is the most popular of the plays produced so far by the Holden co. and drew good houses. Michael Strogoff was put on by the same co. 5-7, drawing fair houses. Bernice Howard, Dollie Davis, John Preston, and Cecil Owen had the leading parts and did as well as their lines would permit. Rip Van Winkle 8-10. Graustark 12-17.

Harry Jackson, who comes from the Olympic in Chicago for this engagement, will have the leading part in Rip Van Winkle. Bernice Howard and John Preston will be out of the cast.

On account of the illness of Mabel Hudson, who was to be the soloist at Fair Bank this week, George Austin Moore, the popular singer there last week, has been re-engaged to take Miss Hudson's place. The evening concerts are attracting good-sized crowds.

The twenty-eighth convention of the Indiana Music Teachers' Association will be held in Kokomo 27-29. Indianapolis will be represented by the German House Orchestra, under the direction of Alexander Ernestinoff, Hugh McGibeny, violinist; Oliver Willard Pierce, pianist; Mrs. George Carlon, vocalist; Oliver Kiler, violinist; Nannette Grote, harpist, and E. M. Cawley, who will lead a discussion.

Manager Holden, of the Holden Stock co., now playing at English's, has offered to give 20 per cent. of the gross receipts from the afternoon and night performances of Rip Van Winkle 9 to the "Star's" Fresh Air Fund, for the benefit of the Summer Mission for Sick Children, near Fairview Park.

PEARL KIRKWOOD.

PORTLAND, ORE.

The event of the week here, so far as amusements are concerned, was the opening of the Lewis and Clark Fair June 1, at which event there attended over 40,000 people, something big and large for this end of the woods. The Trail was a strong feature of the show, many of the attractions being topnotches of the Pike at St. Louis. Vice-President Fairbanks, Speaker Cannon, half a dozen Senators and as many Governors participated in the event. It is safe to say that this exhibition will be an exception to the rule and a help to the theatres, as a large percentage of the visitors, being from the backwoods and theatreless places, will not attend the Fair during the evening, but will prefer the theatres.

At the Columbia the Belasco Stock co. gave us an admirable production of The Heart of Maryland. Eugene Ormonde did himself proud in the work of the principal male character, and was ably seconded by Lucia Moore in the name part. Others whose work is worthy of special mention are Clarence Montaine as General Hugh Kendrick, John Sainpolis as Colonel Fulton Thorpe, Morgan Wallace as Lieutenant Telfair, Louis Froboff as Provost Sergeant Blout, Earl Williams as Lloyd Calvert, Walter Belasco as the sexton, Laura Adams as Mrs. Claybourne Gordon, Eleanor Haber as Phoebe Yancey, and Virginia Brissac as Nannie McNair. The business throughout the week was most satisfactory. The bill at this house for week June 2 will be The Climbers.

At the Marquam Grand Chauncey Olcott opened May 29, 30 in A Romance of Athlone, doing a fairly good business. He was followed by N. C. Goodwin, who presented The Usurper and A Gilded Fool to large houses. The Summer season at the Marquam Grand starts 5, when Bertha Creighton will appear in repertoire for three weeks, the opening attraction being A Romance of '76.

At the Empire A Wicked Woman pleased immensely those who enjoy ultramelodrama. The business was surprisingly large. The coming show will be Racket's Wife, a farce-comedy, the first of its kind at this house in several weeks.

A coup was sprung in theatredom in this city yesterday by the announcement of Mrs. Fiske's manager that he had secured the Empire Theatre during the week June 20-24. The Trust had rested securely in the belief that since the Columbia had passed over to permanent stock and the Armory was closed by law against theatrical attractions there was no citadel that could be stormed by the Independents, but they had reckoned without a lease in the hands of a local and independent business man, who cared not for Trusts or Syndicates, and who, over the heads of the Trust's representatives, rented the house. Mrs. Fiske will therefore appear in Portland at the Empire Theatre at the time mentioned in her latest success, Leah Kleschna.

John L. Sullivan is the bright particular star in vaudeville in this city at the present time. He succeeds in crowding the Star Theatre by his ample presence. JOHN F. LOGAN.

COLUMBUS.

Very sincere regret can only be expressed over the decision of the management of the Vaughan Glaser Stock co. to terminate their engagement here on Saturday night of this week. When the co. came here from Cleveland it was announced that the season was to be one of six weeks, four of which have since become history. The Little Minister and The Christian were to have been played in the order named the final weeks, and when the sides were ordered from New York the answer came back that the plays were not available, owing to the fact that Manager Weisman had secured The Christian for his Empire Stock for next Winter, and Miss Adams had withdrawn The Little Minister from stock. Miss Hall came here from a very hard season of sixty-two weeks at the Colonial in Cleveland, and it was understood that she was only to play here plays that she was up in, she not feeling equal to the task of committing new parts. Other pieces in which Miss Hall was proficient had been seen here during the Winter, and, after a careful consideration of the facts it was deemed best to close. Business was very encouraging and last week banner houses prevailed. It was regretted that the co. could not have had a better vehicle for their last week than The Masked Ball. The piece is not at all funny and what laughter was provoked came purely from interpolated business. Miss Hall's little tipsy scene was very well done and did not offend, as this sort of action generally does. Mr. Bergin tried very hard to get all there was out of a hopeless part and fairly succeeded. During their brief reign here the organization became very well liked and it was hoped to the last that the decision might be altered.

The Girl from Paris is the attraction at the Empire this week, and the breezy humor and fun it exhales is proving very delightful to Empire patrons. Mae Kilcoyne has the name part, and she throws herself into the action with a vivacity and unction that charm. Miss Newman as the slavey gives us another taste of her versatility. Fred Harrold has another clever character part this week and gives ample evidence that for the past two seasons he has been a stock actor. Gertrude Black, one of a quartette picked from the chorus, displays a beautiful contralto voice, which until now has escaped notice. The bill for next week is 1492, for which production Richard Harlow has been secured for his old part.

Dickson and Talbot have announced the appointment of Frank C. Osborne as manager of the Grand Opera House, to succeed Albert G. Overa, who it will be remembered resigned last week. Mr. Osborne was until the middle of last season assistant manager of both the High Street and the Grand Opera House, but resigned to manage Thomas E. Shea. He is really well qualified to manage the house, as his experience extends even back of the footlights, he having appeared with Richard Mansfield and other well known stars for several seasons. His business sagacity is not to be doubted and it is expected that he will make a very good showing. The class of attractions is to be improved and with musical comedy and farce predominating a good season is anticipated.

J. R. HAGUE.

SALT LAKE CITY.

The friendly rivalry between the three universities of this State has served to bring out some promising dramatic talent. The University of Utah Dramatic Club presented early in the season Christopher, Jr.; the Agricultural College Club, of Logan (Governmental and State experiment station), gave She Stoops to Conquer, and on 29, 30 the B. Y. Academy (Brigham Young), of Provo, gave in an excellent style Beggar Student, all having been given at the Salt Lake Theatre to good business. One young lady, extremely clever, will probably become a professional, T. D. Frawley 9, 10.

The Grand, now under the management of a Denver firm, with Thorald L. Hammer as local representative, opened June 1 with the Bittner Stock co. in A Parisian Princess at 10-20-30 prices to fair business. The co. is practically the same as the Mack Swain co., with the addition of the capable and popular stock woman, Lansing Rowan, who plays leads. Week of 5, Galley Slave and Camille.

Utahna Theatre gave its patrons three very good numbers week of 29, the Cardownie Sisters, dainty dancers; the three Moores, and the Mosher Brothers, expert boxing midgets, with the fill-up turns, to good business.

The Bon Ton gave straight vaudeville entire week, with houses always filled evenings and good on afternoons.

Manager Gourley will open the vaudeville theatre of Utahna Park 5 with a strong line-up of talent. Utahna Theatre will close for two weeks for renovation and reopen with a Summer stock co.

It was a great disappointment to theatregoers that Mrs. Fiske was not able to secure a theatre in this city.

The Salt Palace Theatre will open during the month with a stock co. under the management of John Halverson.

The Saucer Bicycle Track was opened 30, drawing out an audience of 3000 to 4000 people. Harry Heagren has charge of the Saucer.

Frank L. Perley has been in the city, the guest of Viola Pratt-Gillette. During his stay he listened to the voice of Miss Pearl.

Saltair Beach bathing resort, on the shores of the Great Salt Lake, opened 30, carrying ten train loads of people during the day. Manager Langford is building a large and commodious theatre, which will be under the direction of E. S. Conelly. A stock co., with Victory Bateman as leading lady, will be installed.

Cecil Fay, now with the Bittner Stock co., has made many friends here by her earnest work and charming stage presence. C. E. JOHNSON.

MONTREAL.

Richards and Pringle's Georgia Minstrels opened at the Academy of Music June 5 to good business and gave an enjoyable show of the good old fashioned minstrel type, including singing, dancing, acrobatic work, club swinging and sleight of hand. This is the last week of the season at the Academy.

For the second week of their season the Troupe Cazeneuve at the Theatre Francais produced L'Assommoir (Drink), a dramatization of Zola's famous novel. The opening performance took place under the auspices of L'Alliance Francais, and M. Kleckowski, the French Consul, and M. De Struve, the Russian Consul, with other notables, attended. At the end of the second act Dr. E. St. Jaques spoke on "Alcohol and Its Effects." J. Guirard and R. Jube alternated in the role of Coupau, and both gave fine performances. Mlle. Myriel did some strong work as Gervaise. E. Cassin drew a true picture of the degenerate Lantier. Madame Devoyod was excellent as Virginie, and Messrs. Nyms, Danes, and Gauthier contributed three very clever sketches of French character. The play was well staged and costumed. The Adventures of Captain Corcoran 12-17.

Nobody's Claim, the bill given by the Una Clayton co. 5-10, does not seem to have lost any of its drawing powers. It was greeted by the royal audiences in a most enthusiastic manner. A good all around performance was given. Una Clayton was a capital Madge. Mary Condon made the most of Lilian, and Maie Wells contributed a capital sketch of the talkative old maid, Medusa. Francis Morey made a dashing Ward Devereux. Irving Walton was an amusing Calademus. George Lewis was capable in the part of Jagon. Mortimer Martini did good work as Mendosa, and George Lund was a satisfactory Major. The various scenes of the piece were well put on. The Price of Honor 12-17.

Ben Greet's Woodland Players gave four performances on the McGill College Campus 5, 6. The plays produced were As You Like It, Two Gentlemen of Verona, Midsummer Night's Dream, and The Tempest. The performances were thoroughly enjoyable. Ben Greet, Adelaide Alexander, Agnes Scott, Dallas Anderson, T. Greenstreet, and J. S. Crawley are all deserving of special mention.

Le Pater, a poetical play, and The Happiest One of Three, form an interesting bill at the National.

The Cornelius Troupe and Bellaire Brothers are the chief features of Sohmer Park.

J. E. Hardy, the American Blondin, is the headliner at Riverside. W. A. TREMAYNE.

DENVER.

May 28 marked the opening of the sixteenth season at Elitch's Gardens. Many improvements have been made since last year and there are all sorts of outdoor attractions, besides two theatres on the grounds. In one a good vaudeville bill is presented every hour; in the other the Bellows Stock co. appears each night and Wednesday and Saturday afternoons. Walter Clarke Bellows has secured an excellent co., many old Denver favorites being among its members. May Buckley and Bruce McRae, who became immensely popular here last season, are playing the leads and both are featured. The opening bill was Edwin Milton Royle's clever comedy, My Wife's Husbands, and it proved vastly amusing. Personal hits were made by Miss Buckley, Mr. McRae, Edna Aug, Charles Dickson, Francis Powers, Theodore Roberts, Edward Mackey, and Cecil De Mille. Week 4, Pretty Peggy.

Business was rather dull at the downtown theatres, with the Pollard Opera co. at the Tabor and T. Daniel Frawley in Ranson's Folly at the Broadway. Mr. Frawley was forceful and altogether pleasing as Lieutenant Ranson, and Beulah Watson played Mary Cahill remarkably well. Margaret Anglin 5-10, after which the Broadway will be closed for the Summer.

The New Curtis offers Dangers of a Great City 4-8 and East Lynne 9, 10.

The pupils of the Cleaves-Cooper Dramatic School gave their eleventh public performance 24. Their work shows marked improvement and reflects much credit upon their instructor, Lee Cooper, and upon themselves. Seven or eight one-act plays were finely presented, bringing out the full strength of the senior class. MARY ALKIRE BELL.

CLEVELAND.

The Hermit Club, originated by Frank B. Meade, a prominent architect of this city, founded a little over a year ago, and fashioned after the Lambs' Club of New York and the Boston Cadets, composed of two hundred young business and professional men with literary and artistic tastes, who have been giving "stunts" each month in their beautiful club rooms, made their first public appearance at the Euclid Avenue Opera House June 1-7 in a musical comedy of three acts, entitled The Hermits in Holland. The book and lyrics were the work of members of the club and the piece was produced under the direction of Herbert Mathews, an old professional, and now a lawyer in this city. The play abounds in tuneful music, which was well rendered, and the staging and costuming were good. Charles H. Hopper, of Chimmie Fadden fame, was cast as Ezekial Kahn, the manager of a vaudeville troupe, and made a hit. There were several good bits of character acting, notably C. W. Stage as Roland Hoyt, the detective, and C. A. Otis as Lord Earlscourt. The large orchestra was a feature, under the leadership of Frank B. Meade, the president of the club. Large and fashionable audiences were the rule at each performance, and The Hermits have certainly established themselves in public favor.

At the Euclid Avenue Garden Theatre The Girl from Paris was the bill 5-10. Olga Von Hatzfeldt made a lively girl, and Josie Intropidi made a hit as Mrs. Honeycombe. The rest of the characters were well taken. Billee Taylor 12-17.

The Colonial Stock co. gave a fine presentation of The Only Way at the Colonial Theatre 5-10. Charles Waldron gave an artistic portrayal of the role of Sidney Carton, and Frank Camp gave a good impersonation of Ernest Defarge. Suzette Jackson, Louise Marcelli, and E. B. Phillips all did well, and the scenery was fine. The Henrietta 12-17.

Despite the inclement weather the Coliseum Garden Theatre has been well patronized. Charles B. Hanford, Marie Drofnah and co. will present Ingomar 12-17.

A co. has been organized and incorporated to build and operate a hippodrome. A fine site has been secured on Euclid Avenue, contiguous to the shopping district. Manager Max Faetkenheur, of the Euclid Avenue Garden Theatre, is the promoter.

WILLIAM CRASTON.

LOS ANGELES.

The main attraction in the theatrical line this week was Mrs. Fiske in Leah Kleschna at Temple Auditorium June 1-3. This is a great play, built on different lines than any we have yet seen. It is one of human interest and holds the audience from start to finish, and as played by Mrs. Fiske and her excellent co. it serves as a dramatic treat long to be remembered. What a shame that such an attraction must be barred from the proper housing, but then Los Angeles can congratulate herself that she is better off than the cities of the Middle West, in that she can offer some sort of nonsyndicate theatre for such attractions. Mrs. Fiske is well received here because she is an artist of the highest rank, and, too, people have come to realize that she always brings with her a play worth seeing and a co. that might properly be termed an all star cast. John Mason, Charles Cartwright, William B. Mack, and George Arliss deserve the highest praise for their intelligent work, and the balance of the co. offer most able support. It is to be hoped that Mrs. Fiske will favor us again the coming season. Nat Goodwin 6-10. John Drew 14-17. T. Daniel Frawley 19-24.

Patrons of the Burbank enjoyed an excellent melodrama, termed Me and Mother, 28-3, and, as usual, the co. made it worth seeing. Attendance for the week was up to the average. Juanita of San Juan 4-10.

The Great Train Robbery packed 'em at the Grand Opera House 28-3, and for this class of intense play it held close interest. Fabio Romani 4-10.

Belasco's cosy house suffered nothing in attendance week 29-4 to see that good old rural, Tennessee's Pardner. This play has had several productions here, but none better than that given by this excellent stock co. It appears to be the aim of Mr. Belasco to constantly improve; to offer nothing but the best and to cater to the wishes of his patrons, and if attendance proves he is reaping the reward of his efforts. What Happened to Jones 5-11.

Chutes Park is drawing immense crowds on Sundays, for they are offering some good attractions in addition to Donatelli's splendid band of over thirty pieces.

Fischer's burlesque house, although termed what is known as a 10-cent place, is giving the public some excellent entertainment in that line, and the patronage is steadily on the increase.

DON W. CARLTON.

PROVIDENCE.

One of the most pleasing productions of the season at Keith's was Rosemary, presented by the Albee Stock co. during the week 5-10 to very good houses. The play is a very pretty one and was given a fine presentation. During this engagement Fay Courtenay, the new ingenue of the co., appeared for the first time

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in the part of Dorothy Cruikshank and captivated her audiences. She was particularly well suited to the [illegible] was given a big reception. Gardner Crane as Sir Jasper Thorndyke gave another of his fine performances, and Tom Wise, Frank Losee, Helen Reimer and William H. Turner were excellent in their parts. Tess of the D'Urbervilles 12-17.

At the Empire 5-10 Crystal Run Farm, a comedy-drama by James Kennedy, was presented by the Empire Stock co. to good houses. The play is one of rural life and gives Mr. Kennedy a chance to show his ability as a comedian. As Chucky, a Bowery boy, he was particularly good. Virginia Jeffries, Kathryn Purnell, and John Lane Connor were well cast in other parts and the piece was well liked. The Planter's Wife 12-17.

The Imperial Stock co. moved from the Imperial to the Providence Opera House 5, intending to continue at that house through the Summer while improvements were being made at the Imperial, but after consideration the management have come to the conclusion that it is a losing game, and in view of lack of patronage it is now announced that the co. will close 17. Treinway of the Wells was given 5-10, and Old Heidelberg is announced for 12-17.

Chrystal Herne, leading woman, and Myrtle May, ingenue, resigned from the Albee Stock co. at Keith's 3. A large house showed its regret at losing these players and they were the recipients of several bouquets. It is stated that their reasons for leaving this city are on account of the adverse criticisms which a local paper had given at every opportunity.

Helen McGregor, who has appeared with Thomas W. Keene, Robert Mantell, R. H. Sothern and several stock organizations, joins the Albee Stock co. 12 as leading woman.

Fay Courtenay, late of the Columbus Stock co., joined the Albee Stock co. 5 as ingenue.

Bertha B. Walker, who was a member of the Imperial Stock co., accepted a position with Malcolm Williams' Stock co., playing at the Franklin Square Theatre, Worcester. HOWARD C. RIPLEY.

TORONTO.

With the closing of four of the theatres and the opening of the parks it looks as if the season was about at the end, although the weather is very unfavorable for open air performances.

At the Grand 5 Eugenie Blair and co. are offering Oliver Twist for the second week of their engagement. The dramatization of Charles Dickens' famous novel is drawing good houses for this season of the year. Miss Blair as Nancy Sikes was realistic in her frenzied attack upon Fagin, and also in certain movements in the last act. East Lynne 12.

Extensive alterations have been made at the Island this spring, over $100,000 having been spent in new attractions. This resort is by far the most attractive in Canada and thousands visit it daily. Great credit is due Mr. Soloman and Mr. Garvin for the way they handle the large fleet of ferries and the high standard of vaudeville performances.

Under distinguished patronage and before a satisfactory and satisfied house 6 the Toronto Press Club scored a distinct success at the Princess, when Martha Morton's delightful four-act comedy, A Bachelor's Romance, was given a capable rendition by a cast drawn largely from the ranks of Toronto newspapermen. The Toronto Orchestral Club contributed to the enjoyment of the evening with a fine programme. It is understood the performance was satisfactory in a financial sense to the Press Club executive.

STANLEY McKEOWN BROWN.

BUFFALO.

The William Farnum co. at the Park week 5 offered James A. Herne's Hag Harbor to large and appreciative audiences.

At the Lyceum Mildred Holland, who is a great favorite in this city, began the second of a four weeks' engagement, presenting in a very artistic manner Two Little Vagrants. Mildred Holland was excellent as Fan Fan.

Walter S. Baldwin was a visitor during the past week.

Joseph F. Sheehan, formerly leading tenor with the Castle Square Opera co., was the headliner at Shea's week 5.

James Purvis has signed for next season with The Great I Am co.

There is a rumor about town that several managers of burlesque attractions are trying to secure control of Shea's Theatre here for a burlesque house. I understand Michael Shea is willing to dispose of his house for burlesque, with the understanding that the Empire Theatre of Cleveland will be accepted by the burlesque managers. In the event of the Garden Theatre passing out of the hands of Mr. Shea vaudeville will be transferred to the New Park Theatre.

John F. Murdock, a talented young actor, who claims Buffalo as his home, will be with Broadhurst and Currie's Rudolph and Adolph co. next season.

P. T. O'CONNOR.

DETROIT.

Richard Mansfield was the welcome attraction at the Detroit Opera House 5-7 in three old favorites—A Parisian Romance, Beau Brummel, and Dr. Jekyll and Mr. Hyde. Despite the inclemency of the weather and the lateness of the season a large audience was in attendance to enjoy Mr. Mansfield's excellent portrayal of Beau Chevrial. With this attraction the Opera House closes for the season.

For the fourth week, 4-10, of the Vaughan Glaser's occupancy of the Lyceum Theatre they are offering a revival of A Gilded Fool, and there can be no two opinions on the excellent handling it is receiving. It is the sort of play best suited for patrons of stock cos., and large business is being done. Mr. Glaser is handy alive to the possibilities of the role of Chauncey Short, and his efforts were most pleasing. David M. Hartford does the best work during the present engagement as Hampleton Strange, and it is to Mr. Hartford also that credit should be given for the careful staging, etc., as he is stage-manager as well as actor. Miss Laurel made a dainty and pretty Margaret Ruthvan; Charlotte Townsend was Jessica Reed; Irene Oshkosh, Nellie Andrey Ruthvan; Ben Johnson, Rev. Jacob Howell; John Webster, Jack Duval; Thomas G. Cosbe, Dr. Fyster; Eva N. Forrest, Sophia Ruthvan, were all acceptable in their various allotments. A. FRANCIS.

SPRINGFIELD, MASS.

The Daniel Ryan co. closed their Court Square engagement Memorial Day with two performances of An Enemy to the King. Mr. Ryan and his co. made a good impression on this, his first visit to Springfield, and two members of his co. worthy of mention are Harry C. Brown and Alice Fleming. Mr. Brown is a Spanish war veteran and received a testimonial from the local boys, with whom he campaigned. The engagement closed the season at the Court Square.

Poli's Own co., Frederick Bond, director, opened Summer season at Poli's June 5, the only theatre now running. The bill for the first week was Soldiers of Fortune, ably presented by Paul McAllister, Ogden Stevens, Frederic Bond, Paul Barnet, Bertram Hardcastle, Charles Barringer, Baldence Powell, Fremont Benton, Edwin Eaton, J. C. Fee, Fred Clarke, Ed Bertram, Jac Cobb, R. G. Williams, E. Elwin, J. Jones, C. L. Lorton, Ruth Franklyn, Agnes Mark, and Olive West. The Henrietta will be given week 12.

Miss Payne, of the Hackett and Mannering cos. last season, was maid of honor at the wedding of her sister, Ella, to James W. Greene, editor of the Buffalo "Express," at the bride's house here 7. Miss Payne has signed with Henry W. Savage for next season. EDWIN DWIGHT.

MINNEAPOLIS.

Dora Thorne at the Bijou week June 4 proved to be a very pretty little play presented by a more than ordinary co. Cuba Nibio in the title-role was a charming actress, who won her audience from the start. Edith Dunby and Gus Arthurs as Alice Earl and Richard Dacre contributed some very clever work. Joseph Salman did well in the conventional part of Ronald Earl. George C. Denton gave a good characterization as Stephen Thorne. Elizabeth Brewer and James Troxler had the thankless roles of Lady Chartaris and Hugh Fernley. Nettie the Newsgirl will be the closing bill week 11.

Everybody is going to Wonderland despite the inclement weather of the past few days. It seems to be just what the people have wanted and has caught on with a vim.

Metropolitan: Grace Van Studdiford 13. Sothern and Marlowe 15. Lyceum Ferris co. in Francesca da Rimini 11. CHARLES M. LANE.

SEATTLE.

The Watson co. pleased audiences in The Christian and Peaceful Valley at the Seattle May 28-3. The co. is giving very good performances at very moderate prices. The Man from Mexico and The Parish Priest 4-10. The Prisoner of Zenda and Sapho 11-17.

Grand Opera House dark 28-3, with the exception of 2, 3, moving pictures of Parsifal and lecture on same by J. Alex. Hanna and Mary Louise Clary. Chauncey Olcott 4-6. The Financier 10, 17.

The Daniel co. closed their engagement at the Third Avenue with pleasing performances of The Clay Baker and East Lynne 28-3. Charles A. Taylor's co., from New York, will open a season 4 with Escaped from the Harem. Queen of the Highway 11-17.

RODNEY D. WHITE.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—PICKETT SPRINGS CASINO (O. A. Neal, mgr.): Payton Sisters May 29-3 in Utah, The Way of the World, and In the Serpent's Power; satisfactory performances; very good business; specialties very good, especially the black-face comedy work of Dan Halt. Payton Sisters 5-10.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): Jackson's Comedians gave satisfactory performances of A Texas Girl and Splinters May 29-3. Co. is gaining in popularity and attracting paying business.

ARKANSAS.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, lessee and mgr.): Week of May 29-3 Annie and Larry Connors, Mr. and Mrs. Jack, Emerson and Omega, Preese Brothers, and the kinodrome. Next week: Billy Link, Mr. and Mrs. Jack, Walter Beemer, Willette Chartres, and the kinodrome.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Margaret Anglin and Frank Worthing in Zira May 29, 30; greatly appreciated and house filled to overflowing. John Drew 29, 31.——YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players presented The Man from Mexico 29-4; good performance and attendance large. Mizpah 5-11.

WOODLAND.—OPERA HOUSE (H. C. Webber, mgr.): Richard Jose May 29; excellent co.; appreciative audience and full house.

COLORADO.

LA JUNTA.—THEATRE (A. G. King, mgr.): Elks' Imperial Minstrels (home talent) May 12, management Miller and Draper; excellent satisfaction; capacity business; added $275 to charity fund.——ITEM: La Junta Lodge, No. 701, B. P. O. E., has a very warm spot in its heart for Miller and Draper.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The second week of the Hunter-Bradford Stock co. was marked by still greater success, if possible, than the opening one. When We Were Twenty-one was the delightful comedy presented week of 5. The co. has established itself as being a most competent and carefully selected one, and the plays given so far have the artistic finish characteristic of this class. All the Comforts of Home 12-17.——POLI'S THEATRE (S. Z. Poli, prop.; Louis Kilby, mgr.): Poli's own co. inaugurated a Summer season of standard dramas 5. An Enemy of the King was the play for the opening week. Daniel R. Ryan plays the principal characters and he is ably supported. The indications are that the co. will repeat the success it made here last Summer.——ITEM: A narrow escape from loss of life occurred at Parsons' Tuesday noon, while the Hunter-Bradford players were rehearsing. Without warning a tank on one end of the roof of the stage, containing twenty tons of water placed there to feed the automatic fire sprinkler, crashed through the roof, tearing away a corner of the building and landing a huge mass of debris of brick, timber and iron in front of the scenery door. Some of the timbers and all of the water dropped on the stage, making a depth of three or four inches of the latter. The co., fortunately were all in the centre of the stage and miraculously no one was injured, though naturally greatly shocked and frightened. Most of the scenery was damaged, and $30,000 worth of Wright Lorimer's Shepherd King scenery that was stored beneath the stage was ruined by the water. As yet it remains a mystery what caused the accident, as the tank was solidly built of spruce and iron. One theory is that during a severe thunder shower which occurred the night before it might have been weakened by a stroke of lightning. It had been thoroughly inspected less than six months ago. If it had happened during a performance the panic it would have caused in the audience would have been appalling. The damage done the building is being rapidly repaired and has not interfered with the productions of the stock co., with the exception of one evening, as the hole in the roof is to one side and is canvased off from view of the audience. A. DUMONT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; Joseph D. Criddle, res. mgr.): An excellent rendering of Under Two Flags proved the versatility of the Poli Summer Stock co. 5-10. Aside from the Bertie of Lawrence B. McGill and the Cigarette of Gertrude Shipman, the best work was done by James Mullin as Rake, James Gordon as the Black Hawk, and Marguerite Earle as the Princess Corona. Miss Shipman's conception was specially satisfying, as it showed Cigarette as a child rather than a woman. Dorothy Vernon of Haddon Hall is the announcement for 12-17.——ITEMS: Frank Bryan and Frank Ray have retired from the Poli Stock co. James Gordon and Cameron Clemons are two recent acquisitions. Stage-Manager Abe Stevens was called upon for a strenuous part in Under Two Flags.—A recent visit of George C. Tilyou to Steeplechase resulted in discharging nearly all the employes and supplying a new set.

W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Viola Allen 2; large and well pleased audience. A vaudeville entertainment, benefit local lodge of Theatrical Stage Employes, filled the house with an enthusiastic audience 7.——JACQUES (Jean Jacques, mgr.): The Sumner stock co. in Dorothy Vernon 5-10 to large audiences.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE: The Heiman Stock co. commenced Summer season 5, presenting The Heart of Alabama and When Fortune Knocks to fair houses; well pleased.——MONTE SANO CASINO (Will J. Irvin, res. mgr.): Perschi-Gypsene Stock co. 5-10. Plays: A Midnight Marriage, In California; pleased good business.

MACON.—CRUMP'S PARK CASINO (Maurice Boom, mgr.): Guy Brothers' Minstrels May 29-3; successful engagement. Mr. and Jack opened for a week's engagement 5 and pleased a good house.

ID/HO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, mgr.): Williams Juvenile Comic Opera co. 1-4 in Rajah of Pasala, Gago, and The Gypsy Girl gave satisfaction; good co. and houses.——RIVERSIDE PARK: Opened May 30 with comic opera troupe in Fra Diavolo; good co.; gave satisfaction to record house.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Grace Van Studdiford in Red Feather May 29; good co.; S. R. O.

ILLINOIS.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.; Charles A. Takacs, res. mgr.): Van Dyke-Eaton Stock co., with Olli Eaton in leads, week of May 29-3 in In the Hands of the Czar, Three Musketeers, On the Rio Grande, Two Orphans, and Jesse James; all good except last named, which was "the limit." Clara Thropp in Ibsen's A Doll House 11. Young Mrs. Winthrop 18.——ITEM: The Schwartz vaudeville scheme for the Summer season failed to materialize as soon as the United Vaudeville people backed down, and the possibilities are that the Schwartz will have no vaudeville for the time being. The United shows were to open May 30, but failed to do so. The Schwartz has booked the Ruth Bennett co. for a month in the silly season. Manager Takacs took charge of the house 1. He will have it thoroughly renovated.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolkan, Jr., mgr.): Richard H. Little, war correspondent at Port Arthur, lectured on the war May 29 to a very large audience. This was formerly Mr. Little's home and he was warmly welcomed.——HOUGHTON LAKE PARK (A. Jack Faust, mgr.): Repertoire co.; season opened 28 to good business.——ITEM: Will Daly of Kilmer and Daly, appearing this week at the Castle Theatre, is a Bloomington boy and was cordially greeted by his old friends.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. presented to large houses Thelma 4-10. A World's Outcast 11-17.——UNIQUE THEATRE (Cornfield and Lowenstein, mgrs.): Vaudeville; business good. Headliners week 5-11: Lee and Pearing, Leo and Sulky, and Will King. Week 12-18 feature Zara and Zara.——ITEM: Waldron and Calef, of Calumet Stock, left last week for seven weeks in vaudeville. Will return to South Chicago at opening of next season.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): The season at the Grand closed with a week of vaudeville May 29-3, including the Great Nero, Belle Belmont, Fred and Anna Pelot, Hutch Brothers, Manvelle and Gleason, the Weber Family, and the cinematograph.——DREAMLAND PARK: Opened 4 and drew an attendance of about 7000 people. Although not completed, it will be a popular resort. Wheelock's Indian Band 6, 7.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Season closed. Midsummer Night's Dream 1 (graduating class Champaign High School) pleased packed house.——WEST END PARK (Matt Kusell, mgr.): The Simon Players May 29-3 in Solomon Isaacs, The Factory Girl, and Rip Van Winkle opened season to crowded houses.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Diamonds and Hearts 3 (senior class of Monmouth High School); very good performance; pleased S. R. O. As You Like It 5 (senior class of Monmouth College); creditable performance; pleased capacity.

ROCKFORD.—GRAND OPERA HOUSE (George R. Peck, mgr.): The Burgomaster May 30 pleased good house. Richard Mansfield 1; fair house. Season closed.——ITEM: Manager Peck left for New York 3 to make bookings for the coming season.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Mikado 3 (local).

INDIANA.

SOUTH BEND.—AUDITORIUM (Harry G. Summers, mgr.): The Flints May 22-27 gave good entertainment to big house. Mrs. Wiggs 29 delighted big house. Theodore Thomas Orchestra 2, 3 pleased three full houses. Marlowe and Sothern in Romeo and Juliet 19 will close season.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): The Rivals (local) 2; satisfactory production; full house.——ITEMS: Mary Sleight Everts, instructor in the Iowa State University, conducted and managed the High School senior class play, The Rivals, and it may be said to her credit that she exhibits good judgment in her work, for the class play has become an annual occurrence and she has had the coaching of class since its start.—The Fifty-fourth Regimental Band still entertains at the City Park and has been engaged to play at Caldwell's Sunday nights.—Caldwell's was formally opened for the present season Decoration Day under the most favorable circumstances, and the street car service was taxed to its utmost to handle the crowds. New and substantial attractions grace this pretty little park this season.—The Heights Bijou Theatre, under the management of B. Christy, manager of the Bijou Theatre of this city, was opened at this park 30 to good crowds and the bill was very good. Carl Hagenback's Trained Animal Show is billed to appear here 9.

AUSTIN J. MUMMERT.

IOWA FALLS.—ITEMS: The Howard-Dorset co., a popular Western repertoire co., begins a Summer engagement at Riverside Park, a popular resort near Sioux City, 11.—The fight over Sunday theatrical performances in Cedar Rapids has been settled amicably and both the People's and Greene's opera houses will be closed on Sundays after July 1. This action is taken voluntarily by the managements of both houses.

FRANK E. FOSTER.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): The Temple Stock co. 5-11; poor co.; fair business. Plays: Reddy the Mail Girl, The Diamond Necklace Robbery, The California Detective, A Soldier's Sweetheart, For His Sake, Carl Hagenback's Trained Animal Show 14.——ITEM: The ushers and stage hands of Greene's Opera House played an exciting game of base ball Sunday, 4, resulting in a victory for the ushers by a score of 13 to 16. C. H. Stuart, THE MIRROR correspondent, umpired the game.

KEOKUK.—CASINO (A. S. Grenier, mgr.): Morey Stock co. opened a six weeks' engagement May 29 to good business. Plays: In Dixie Land, On Circus Day, Cleopatra, Faust, A Fatal Likeness, and The War of Wealth.

DES MOINES.—GRAND OPERA HOUSE (William Foster, mgr.): Season closed with North Brothers' Comedians 4; very good business and co.——AUDITORIUM (William Foster, mgr.): E. H. Sothern and Julia Marlowe in Romeo and Juliet 7.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Caught in the Web 1; poor house and co. Norwegian Students 12. Decorah High School exercises 14, 15.——ITEM: Manager Weiser and family start for their Norway trip 12.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Richard Mansfield in Beau Brummel May 31 to large and delighted audience. Season closed.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): King-Perkins co. in Old Farmer Hopkins 2; good co.; fair business.

CHEROKEE.—GRAND OPERA HOUSE (F. Brunson, mgr.): King-Perkins co. in Old Farmer Hopkins 3; good co.; fair business.

KANSAS.

TOPEKA.—CRAWFORD THEATRE (Crawford and Kane, mgrs.): Dark.——VINEWOOD PARK THEATRE: Summer vaudeville opened up to a large audience May 28 and good business continues.——STAR VAUDEVILLE THEATRE (Jesse M. Glick, mgr.): Excellent business. Gaskill Shows in Home Week Festival 5-10. DAVID J. AUGUST.

IOLA.—ELECTRIC STAR PLAISANCE (H. D. Clarke, mgr.): The owner and proprietor, J. S. Gill, has leased the business to H. D. Clarke and Colonel W. D. Saphar, who will continue the business for the remainder of the present season. The bill for the week of 5 is up to the standard and never fails to bring the crowds. Holmes and Deane, lady musicians, and Gilbert and Gordon, German comedians, are the favorites.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Very good season closed.——ITEM: Manager Cunningham has erected a Summer vaudeville theatre in the heart of the city. The opening attendance proved enormous. John Dempsey, manager of People's, will have the business end.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Alphonse and Gaston 2; good co. and business. season closed.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): Harrison-Adams Theatre co. May 29-4, presenting Guilty Without Crime, Foxy Grandpa, Knobs o' Tennessee, and The Gambler's Daughter; continue to draw well. Harrison-Adams Theatre co. week starting 5.

MAINE.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): C. A. Hayden May 30; excellent, to large audience. Bowdoin College Dramatic Club in The Magistrate (return) 1; excellent co.; packed house. Pauline (return) 9-10. Bowdoin's Concert co. 16 closes season.——ITEM: Merrymeeting Park (Brunswick) opens the season 10. J. W. Gorman, of Boston, will furnish the vaudeville for the theatre.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Fernberg Stock co. In Are You a Mason week 5 to excellent business. Why Women Sin week 12.——PEAKS ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Gem Stock co. opens 10 with Mrs. Dane's Defense.——CAPE THEATRE (E. V. Phelan, mgr.): Phelan's Stock co. opens season 17 with Secret Service.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): A Hot Old Time 2; fair co.; amused good audience. This closed the most successful season in the history of the house, which will be renovated.——CITY HALL, OLDTOWN (E. J. Jordan, mgr.): Tom Waters, with a fine co., in Neighborly Neighbors 3 highly pleased a big audience. Bennett-Moulton Comedy co. 12-17.

BAR HARBOR.—CASINO (Osmond Emery, mgr.): The Lawrence Brooke Stock co. 1-3; good co.; fair business. Bennett-Moulton co. 7-10; good co.; played to fine business.——ITEM: The house has been thoroughly renovated for the Summer business.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Phelan and Ward Summer Stock co. 5-10 in Lost Paradise and Jim the Westerner pleased constantly increasing business. The Streets of New York 12-14. The Convict's Wife 15-17.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Season closed.——ITEM: Edward Gandreau, leader of orchestra for H. H. Henry's Minstrels, arrived home the 3d, the co. having closed the season; he is re-engaged for next season.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Hot Old Time 5; co. strengthened by J. W. Waters, J. B. Gorman, Lillian Jeanette, and Lucie A. Rogers. The Missouri Girl 13.

MASSACHUSETTS.

FALL RIVER.—BIJOU (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): Buffington Stock co. presented Lost in New York 5-10 with much success. The scenic effects were an important factor. Gertrude Dion Magill had her first opportunity of the season to show the patrons her versatility. She sings a very pretty lullaby song and dances neatly. Elizabeth Morgan gave an excellent performance of the blind mother. Ann Singleton was again seen to good advantage and, with W. H. Barwald and Nat Leffingwell, shared the honors. Marcelle Forreste, Elizabeth Bruce, and Gracie Howard pleased. Attendance good. What Happened to Jones 12-17.——ITEMS: The members of the Academy of Music Orchestra have purchased a new cottage at Stone Bridge.—Ralph Holland joined the stock co. 6.—The Buffington Lady Orchestra is one of the features.—During the absence of J. Frank Burke from the stock Raymond Bond will play leads.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Ward and Vokes in A Pair of Pinks 3, with four local people. The co. ended season here and closed the house for the Summer. It was also the disbandment of the partnership of Ward and Vokes. The co. left for Crescent Beach, where they made merry for the last time as a combination. As the curtain was about to go down on the final act John T. Murphy, the co.'s trap drummer and a local boy, was called by Tony Williams and presented with dress suit case from Haverhill Elks, a diamond stick pin from Father Matthews, and gold chain from the "Gazette." Richard Berry was called and presented with a solid gold watch and chain from the Nonpareil Club. William Weir was presented with a handsome watch and bouquet, and Maud Neilson received a similar present.

NEW BEDFORD.—HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Hathaway Stock co. 5-10, playing Langdon McCormick's Out of the Fold to audiences completely filling playhouse at every performance. Ida Glenn makes a very charming Helene Grey and Charles Balzar is excellent as Nolan Crane. Fred Streng's stage direction of the production is highly commendable. All the Comforts of Home 12-17.——ITEMS: Robert Hilliard was here 5 on his way to Nantucket.—Mr. and Mrs. Thomas C. Campbell, of New Orleans, are visiting friends in this city.

NORTH ADAMS.—ITEMS: Both the Empire and Richmond theatres will be renovated.—H. I. Ellis, ahead of Hargreave's Circus, was in the city 5 contracting for the show and calling on old friends. He was some years ago manager of the Minnie Seward co., and while in North Adams then started a fund for an ambulance in connection with the North Adams "Herald."—Richard O'Brien, of the Keith Stock co. at Providence, R. I., has returned to his home for the Summer.

FITCHBURG.—CUMINGS THEATRE (J. R. Oldfield, mgr.): Season closed 2, 3 with Missouri Girl to fair business.——WHALOM PARK THEATRE (W. W. Sargent, mgr.): Katherine Rober co. continues to good business. Plays: Girl from Montana, Roxana's Claim, Heart and Sword, Thelma, Great Lighthouse Robbery, and Nick Carter.——ITEM: New engagements for Whalom Opera co. are Jack Leslie, comedian, and Sylvia Cornish, of the Arizona co., character parts.

LYNN.—THEATRE (Frank G. Harrison, mgr.): A Woman's Redemption 5-7; admirable performance; enthusiastic audiences. The Three Musketeers 8-10 drew well. Hands Across the Sea 12, 13. Knights of Phythias Minstrels 14 (local). Beyond Pardon 15-17.——ITEM: After the matinee 10 a reception to the lady patrons of the house was given in the form of a pink tea. Miss Florence and ladies of the co. serving.

WORCESTER.—THEATRE (James F. Bock, res. mgr.): The Hunter-Bradford Stock co. gave an entertaining performance of The Wrong Mr. Wright 5-10; excellent business. Liberty Hall 12-17.——FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): Malcolm Williams Stock co. presented Th-Lost Paradise to large audiences 5-10; excellent performance. Lover's Lane 12-17.

HOLYOKE.—OPERA HOUSE (J. E. Shea, mgr.): When We Were Twenty-one 5-10; splendid success is attending Manager Diamond's Stock co. Held by the Enemy 12-17.——MOUNTAIN PARK CASINO (Robert Kane, mgr.): Vaudeville and Moving Pictures 5-10; satisfactory business.

LOWELL.—OPERA HOUSE (Huntington and De Deyn, mgrs.): Moths week of 5; large and pleased audiences. The Ensign week of 12.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): The Dvorak-Davidson Stock co. opened May 29 in A Kentucky Feud to promising business and the engagement continued for a week. Other plays: The Three Musketeers, A Wife's Honor, For Her Brother's Sake, Nevada, and A Bachelor's Wife. Co. closed season here. Stetson's U. T. C. is billed for 9.

CHEBOYGAN.—CITY OPERA HOUSE (H. J. A. Todd, mgr.): Hunt Stock co. 5-10. Plays: The Path of the Wicked, In Idaho (Elks entertained co. at Temple after performance), Down at Martin's, A Wife's Devotion, Monte Cristo, The Judge's Wife; played to full house every night and gave excellent satisfaction.

BAY CITY.—On account of the local street car strike Manager Richards canceled this week's vaudeville attractions at Wenona Beach Park Casino, and Manager Daunt, of Washington Theatre, has arranged to play vaudeville at this house for a short time, opening 6 to fair business.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Silver Slipper May 29 did not appear. Sweetheart 9. Crystal Vaudeville co. 19-21.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Creatore's Band 2; capacity house; delighted audience. Madame Barelli especially fine. Rodney Stock 5-10.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, prop. and mgr.): Newell's College Band 16. Sothern and Marlowe in Much Ado About Nothing 20.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Frank E. Long Stock co. week of 5, Frank E. Long Stock co. 12-24.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Kitty 4. Old Arkansaw 19.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Norwegian Student Singers 1; crowded house at advanced prices; well pleased. Orpheum Vaudeville co. 5.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Frank Daniels Stock co. week of May

NECTAR OF THE GODS NECTAR OF THE GODS

LIQUEUR

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29. Plays: A True Kentuckian, A Study in Scarlet, Trixy; good co.; business fair.

BRAINERD.—ORPHEUM: Vaudeville 10.—ITEM: The management has arranged with the Orpheum Vaudeville co. to give one performance a week for the Summer season.

ROCHESTER.—METROPOLITAN THEATRE (J. R. Reid, mgr.): The Burgomaster May 22; good co. and house. Bioscope co. 5, 6. William Owen in Othello 9.

RED WING.—AUDITORIUM (Ralph G. Taber, mgr.): William Owen in Othello 7 closes the season.

MISSISSIPPI.

NATCHEZ.—CONCORD PARK THEATRE (M. M. Irwin, mgr.): Harris-Parkinson co. May 22-3; co. played to good houses during their entire stay and pleased audiences to their entire satisfaction.

VICKSBURG.—SUBURBAN PARK THEATRE (James M. Moles, mgr.): The Spooner Dramatic co. opened house May 21-4; good co.; played to fine business. Harrison-Adams co. 4-10.

MISSOURI.

JOPLIN.—CLUB THEATRE (L. F. Ballard, mgr.): Club Theatre Stock co. played to a good house week May 29-3. Plays: The Stowaway, Because She Loved Him.—LYRIC PARK (C. E. Hodkins, mgr.): A high-class vaudeville performance, playing to capacity.—RAE'S PARK (E. Rae, mgr.): Opened for the season 5 with a high class vaudeville performance to S. R. O.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Heslet, mgr.): Two large houses greeted Red Feather May 31, 1 and found the co. better than the opera. Yaqui 5. Chauncey Olcott 11.—ITEM: The veteran actor-manager, John Maguire, who has been touring Montana in monologue, played to a $600 house in Great Falls 25.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Grace Van Studdiford in Red Feather May 30 charmed a large audience. Wrestling match, William Matta vs. Jack Curran, 8.

HELENA.—THEATRE (George W. Minor, mgr.): Red Feather 3 to crowded house.

NEBRASKA.

LINCOLN.—OLIVER THEATRE (Zehrung and Crawford, mgrs.): E. H. Sothern and Julia Marlowe in Romeo and Juliet; crowded house; well pleased. Pollard Juvenile Opera co. 6-8. Fulton Brothers' Stock co. 13 and all Summer.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, mgr.): University of Nevada Senior Class in The Man from Lovelock May 31; capacity; excellent performance; pleased house.—ITEM: This farce was written by James Prior Giles, of the class of '02, and was of exceptional merit. The piece was coached by F. P. Dunn.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Ward and Vokes in A Pair of Pinks (ushers' benefit) 2 to capacity; season closed.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Ward and Vokes in A Pair of Pinks 1; fair house and performance.

NEW JERSEY.

TRENTON.—THEATRE (Edward Renton, mgr.): All the Comforts of Home was put on very satisfactorily 1-3. Turned Up succeeded 4-6 with the new leading man, Alexander F. Frank, as Caraway Bones and as George Warrender in his own one-act play, Mine Own Familiar Friend; Mr. Franks made a better impression in the playlet than in the comedy; he is not a comedian for eccentric character parts.—ITEMS: Kirk Brown severed his connection with the Trent Stock co. 3 and will take a rest before his regular season opens. He made a number of very close friends here. Clarence C. Middleton left town to join the Sky Farm co. of William Brady, which opens in Chicago 11. ALBERT C. D. WILSON.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Dorothy Vernon of Haddon Hall attracted large audiences week 5-10. The stock co. handled themselves very acceptably and were liberally applauded, strict attention to the details being noteworthy. Catherine week 12-17.—BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): The stock co. appeared to excellent advantage in McKee Rankin's comedy drama, A Gambler's Sweetheart, week 5-10. The fine attendance was highly delighted at the good work of the several members. Lee Willard and Louise Vale were clever. Virginia Zollman's quiet and effective acting was very pleasing. In the role of Bixby J. Hooker Wright scored a very decided hit for his meritorious conception of the character, and he was lavishly applauded. London Lights week 12-17.—COOK OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Capacity houses greeted the stock co. in Monte Cristo week 5-10. Bert Lytell surprised his many friends by his magnificent interpretation and he was ably sustained by Miss Franklin, Arthur Rutledge and the balance of the co. Week 12-17 Lady Bountiful.—LYCEUM THEATRE (M. E. Wolff, mgr.): Mrs. Wiggs to good business 5, 6. On the 7th Will T. Hodge presented for the first time his new comedy drama, Eighteen Miles from Home, and it was a "go," meeting with popular favor at once. The play is an exceptionally catchy rural comedy. The lines are clean and bright and overflowing with rustic humor, and country atmosphere permeates the play throughout. Mr. Hodge's conception of the character of Joseph Beecher was consistent and true to life, and the characters surrounding him dovetail together perfectly, and complete a substantial structure which holds firmly together until the fall of the curtain. The comedy in its entirety will certainly stand the test of road work and will meet the success it deserves. The supporting co. were all that could be desired, and are to be commended for their general excellence. The story is laid about Joseph Beecher, a rural lad with stage leanings, who is taken with his $283 by a hypnotist. The latter induces Beecher to finance a co. His money is stolen and he is arrested and many funny complications follow. The cast was: Mrs. Mary Beecher, Georgia Dickson; Miss Marguerite Single, June Mathis; Thomas Beecher, James Malaidy; Professor Delferrell, Bert Angeles; Miss Fuller, Eleanor Lawson; Dr. Pulifer, H. J. Irving; Joseph Beecher, W. T. Hodge; Fred Wheeler, Charles Craig; Miss Alice Warner, Lottie Alter; Jim Waterman, Carl Snow; Hull Bradford, Horace Rushby; The Judge, James Malaidy; Mr. Richmond, Howard Crampton; Peter Reynolds, Charles Crosby; Edward Wearing, Fred Hart; Miss Sarah Waters, Alice Hageman; Walter Single, Charles H. West; Hank Hyde, W. J. Kane; Miss Winter, Dorothy Tunison; Miss Wonderman, Ina Clougban; Anthony, A. R. Lewis; Mr. Waters, Ralph Beals; Lawyer Patterson, Joseph Barlow; New York Detective, Ralph Beals. The stock co. appeared in Caste 8-10 to fairly good houses. The Lost Paradise week 12-17.—ITEMS: Bessie Barriscale, late of Mrs. Wiggs co., joined the Lyceum Stock co.—Local lodge Elks presented Charley's Aunt at the Cook matinee 8 for benefit of charity.—The Cook Opera House Baseball Club are anxious to tackle any club in the profession.—Bert Lytell and Jimmie Clancy have been doing road work for weeks, getting into fighting condition. J. W. CARRUTHERS.

ELMIRA.—RORICK'S THEATRE (Herbert Salinger, mgr.): The opera season was auspiciously opened 3-10, the Manhattan Opera co. scoring a distinct triumph in Billie Taylor. Henry Taylor, late of The Sho-Gun, scored in the title-role, and Nettie Vesta, the new prima donna, made a most favorable impression as Phoebe. Excellent comedy was contributed by Herbert Salinger, George B. Field, recently of The Wizard of Oz, and Alice Gaillard. Odette Bordeaux as Arabella was one of the hits of the production, and John Castellanos, a newcomer, pleased as Captain Flapper. Emma King and Charles L. Gill were also seen to advantage and the general verdict credited the organization as the best ever put forward at Rorick's. Herbert Hancock presides acceptably as musical director. Boccaccio 12-17.—ITEMS: Manager W. Charles Smith, of the Lyceum Theatre, returned 3 from New York, where he conferred with Lessee M. Reis of the same house. It is probable that that theatre will be ready for occupancy late in August.—James H. Callahan, formerly of the Elmira "Telegram," is publisher of the splendid programme at Rorick's.—James R. Colburn, formerly dramatic editor of the Elmira "Gazette," has been added to the editorial staff of the Washington, D. C., "Times."—June 27 has been selected as the date of the Elks' big field day. For it the territory around Elmira is being billed like a circus by the energetic committee in charge. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): William Courtenay Stock co. in The Professor's Love Story week 5-10 attracted large audiences; William Courtenay essayed the leading role with considerable skill; Grace Heyer and Walter Walker were especially well cast and scored heavily; play was handsomely mounted. Week 12-17 The Altar of Friendship.—PROCTOR'S THEATRE (Howard Graham, res. mgr.): Week 5-10 House stock co. in Thelma pleased packed houses; Alison Skipworth's artistic interpretation of the title-role was admirable; Ernest Hastings, William Lewers, Richard Lyle, Florence Auer, Miss Palmer, and Miss Ormsbee acquitted themselves creditably; the piece was elegantly staged. Week 12-17 The Charity Ball.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Sam Pickett's Empire Extravaganza co. successfully opened the summer season week 5-10, presenting Blue Beard in a highly satisfactory manner; the co. gave a fine performance, drawing large houses; the principals are Arthur Conrad, Harry Burgess, Ed Schooly, Larry Mack, James Bowman, and Donna Seymour; a well drilled chorus did good work. Week 12-17 The Isle of Myrth.—ELECTRIC PARK: The vaudeville season at this popular resort opens week 12-17 with Harding and Ah Sid, Gus Williams, Mlle. Olive, Baker and Lann, Maxwell and Dudley. GEORGE W. HERRICK.

SYRACUSE.—BASTABLE THEATRE (H. A. Hurtig, mgr.): The musical stock co. presented Barbara Fidgety 5-10 as the second weeks' burlesque, and made much of its opportunity. Rose La Harte, Selma Mantell, Tod Burns, Arthur Whitelaw, Bobby Harris, Charles Halton, Louis De Lange, and Walter Clifford did well; business good. Whirl-i-Gig 12-17.—ITEM: H. P. Murphy has been appointed press agent to the Bastable. E. A. BRIDGMAN.

UTICA.—MAJESTIC THEATRE (E. D. Eldredge, res. mgr.): Vaudeville benefit for the stranded members of the Majestic Stock co. 5; fair house. The following members of the co. took part: Mr. Schwab, the tenor of the sextette, revealed an exceptionally good voice; Edward Foley, Miss Dore, Miss Hollenbec, Miss Melville, Miss Dumont, and Miss Helton contributed enjoyable selections. Mark Bowman and Percy Helton were also heard with satisfaction. In addition to the members of the co. Frank Hill, Edward O'Connor and Canfield and Carlton made hits. Mr. Hills' songs were the best heard in this city in some seasons.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Herald Square Opera co. indefinite. Fra Diavolo 5-7; La Mascotte 8-10; performance satisfactory; business fair. Henrietta Crosman 12. Special production under the management of Harry L. Webb for the Shriners' Convention 18-21. This will be the initial production of the International Stock co., which will be put on the road by Mr. Lumberg. Harry L. Webb, of the Hi Henry's Minstrel co.; Harry Bewley, and Violet Barney have been engaged for the co.

NEW ROCHELLE.—THEATRE (J. W. Fellows, mgr.): Liberty Belles May 29 (ushers' benefit); failed to please fair house. Viola Allen in Winter's Tale 3 to good business; excellent attraction. Vaudeville 5 (benefit local Engine Co.) pleased small house. Bill included Isabelle Urquhart in sketch, Ezra Kendall, Hughey Dougherty, Katherine Nugent, Sax and Gadsey, and the Gregoons.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): The Great Brownings May 25-27; good co.; light business. Howe's Moving Pictures 30; fine entertainment; S. R. O. Bennett-Moulton 12-17. Kennedy Comedy co. in The Bell Boy (under canvas) 5-10; fair co.; light business.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Klark-Urban co. May 29-3. Plays: A True Kentuckian, The War Correspondent, The Web of Fate, Across the Desert, Cowslip Farm, The Devil's Wife, The Way of the Wicked, A Doctor's Crime to good houses.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Howe's Moving Pictures 3 pleased good house.—MOHAWK THEATRE (Weber and Rush, mgrs.): Business continues good with the Mortimer Snow co.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): The Great Menough May 29-2 pleased small houses. William Bonelli 3 in What Happened to Jones and Tennessee's Pardner pleased fair audiences. Henrietta Crosman 13.

WARSAW.—FARMAN THEATRE (D. M. Cauffman, mgr.): Bonelli Stock co. in The Charity Ball 3 gave best of satisfaction to very good business. Caste 12, preceded by the one-act play The Millionaire and the Actress.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Turner's Pictures 6 pleased a fair sized audience. School Entertainment 9. For Love and Honor 10. May Hillman co. 12-17. School Commencement 19.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): For Love and Honor 6 canceled. Hadley's Moving Pictures 10. Maude Hillman 12-17.—ITEM: John Robinson's Shows 9; first visit in thirty years.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Barborka-James Stock co. May 29-3; light business. Plays last part of week: Paradise Regained, East Lynne, Trixe the Yankee Girl, Kathleen Mavourneen. William Bonelli in The Charity Ball 8.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Garlock Club Minstrels (local) May 30; very good performance to S. R. O. Season closed.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): The Fatal Wedding closed the season and house 3 to good business; pleasing performance.

LOWVILLE.—OPERA HOUSE (W. H. Egleton, mgr.): My Friend Hogan co. May 30; fair business.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Norwegian Students Singers attracted big business 2, 3; highly pleased audiences.

OHIO.

NILES.—AVON PARK (Joseph Weiss, mgr.): Avon Park Opera co. May 27-3; good attraction; did not seem to please; good business. Vaudeville 5-10; Fitzgerald and Rona Sisters, Alice Lindan, Hal Davis and Inez McCauley, and Belle Viola.—ITEM: Avon Park having added a number of new attractions, including a new one-half mile track for races, is greatly improved. A large number of excursions have already been booked.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Madame Schumann-Heink in Love's Lottery 1 played to capacity; fine performance. Rose Melville in Sis Hopkins 7.—CASINO PARK THEATRE (E. R. Endly, mgr.): Erwood Stock co. closed a very successful four weeks' engagement 3. Cutter Stock co. opened with A Wife's Sacrifice 5.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Madame Schumann-Heink in Love's Lottery May 31; excellent co. and attraction; crowded house. Andrews Stock co. 1-3; fair co.; slim attendance. Rose Melville in Sis Hopkins 10 closes season.—ITEM: J. Russ Smith opens McBeth's Park Theatre with Summer stock 18.

PORTSMOUTH.—MILLBROOK PARK CASINO (Harry C. Gordon, mgr.): The new casino at Millbrook Park was formally opened 5 by the Millbrook Stock co., scoring a hit by a clever interpretation of When We Were Twenty-one; a large audience greeted the initial performance and the play was well produced, and will prove a winner this season.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Piqua Stock co. in The Western Girl 5-7 to good business; satisfactory performances. Cinders 8-10.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Rose Melville in Sis Hopkins 6; good business; greatly pleased.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Piff! Paff! Pouf! 14.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (D. I. Verhine, mgr.): Columbia Comic Opera co. May 29-3; good co.; poor business.

PENNSYLVANIA.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): A Romance of Panama 2, with Nan Patterson; fair business.—PARK THEATRE (S. S. Crane, mgr.): This place of amusement opened its Summer season 5, entirely enlarged and remodeled, with a vaudeville show and played to capacity the entire week.—ITEM: Sam Dessauer has signed to go in advance of Little Johnny Jones co. next season.

LANCASTER.—ITEMS: The union musicians of this city have made great preparations to make Gilmore Day, 12, a gala affair. It will be a local holiday. Patrick J. Gilmore's widow will be the guest of honor and twenty-five bands will parade. A free public concert will be an interesting feature.—The Kendig Concert co., including Ira J. Kendig, violinist, and Emma Shaub, vocalist, of this city, is playing Summer parks with success.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. 1-7 in Woman Against Woman and My Friend from India to good business and appreciative audiences; nicely staged.—ITEM: Wilbur Mack gave a fine performance of Shaven in My Friend from India. He is a favorite here and was well received.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): High School Commencement 5 closed season; packed house.—CASCADE PARK THEATRE: Opened 5 with Maddox and Melvin, Sebins and Grovini, Alvin Lewis, Andrew McLeod, and Morris and Melrose; attendance and acts good.

MEYERSDALE.—GRAND OPERA HOUSE (W. E. Benford and A. P. Truxal, mgrs.): Howe's Moving Pictures 10.—DONGES THEATRE (Oscar Allen, mgr.): Bennett-Moulton co. May 29-3; good performances and business.

LOCK HAVEN.—PARK THEATRE (A. L. Lichtenwalner, mgr.): Myers Stock co. First half week in Man of Mystery; last half, A Girl from Mexico; large business.

KANE.—TEMPLE THEATRE (H. W. Sweeley, mgr.): Morgan Hewitt Stock co. to good business in Esmeralda 5. High School commencement exercises 6. Morgan Hewitt Stock co. in Camille 7.

SAYRE.—OAK GROVE PARK: Cornell Stock co. in The Princess of Patches 5 to S. R. O. Roanoke 8-10.

CHARLEROI.—Price's Water Queen at the river May 31 drew fairly well and pleased.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): An innovation for Newport will be the inaugural of a trial Summer season by the Huntley Stock co. 15, opening in Captain Swift. It is the intention of the co. if successful to present two plays each week, with Wednesday and Saturday matinees. Ralph Cummings and Ethel Elder are to play leads. The personnel of the supporting co. will be given later.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in May Blossom week of 5 to good business. Lenora Kirwin appeared in the title-role and added another to her long list of successes. Elwood Bostwick was impressive. Henry Duggan scored as usual. The comedy parts were shared between Messrs. Dailey and McCullum. The rest of the cast were good.

SOUTH DAKOTA.

YANKTON.—THEATRE (M. W. Jencks, mgr.): Mahara's Minstrels 6; good house and co. William Owen in Othello 19.

TENNESSEE.

NASHVILLE.—BIJOU (Allen Jenkins, mgr.): The Olympia Musical Comedy co. in Said Pasha and The Girl from Paris May 29-3 pleased well filled houses. Billy Clifford in How He Won Her 5-10; good houses. The High Born Lady 12-17.—GLENDALE PARK CASINO (Y. C. Alley, mgr.): The Casino Minstrels opened week 5-10, pleasing well filled houses.

TEXAS.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): The Boston Ideal Opera co. week of May 29; fair, co. and business.—TENT: The Georgia Colored Minstrels May 30; poor attendance and attraction.

SAN ANTONIO.—ELECTRIC PARK, SUMMER THEATRE (Sidney H. Weis, mgr.): The Albert Taylor Stock co. entire week in Lady of Lyons, Money, Because He Loved Her So; pleasing.

VERMONT.

RUTLAND.—PARK THEATRE (Felix Blei, mgr.): Dorothy Lewis Stock co. closed their week's engagement on last Saturday night to large house; week's receipts, $680. Maud Hillman co. opened 5 for week and has had very good houses. Repertoire: Home, Sweet Home, Curse of Beauty, Old Plantation, Deserted Bride, All a Mistake. Louis J. Russell Stock co. week 12. Bennett-Moulton co. week 19.—OPERA HOUSE (Boyle and Brehmer, lessees; D. C. Francisco, mgr.): Hadley's Moving Pictures 9.

BARRE.—OPERA HOUSE (W. W. La Point, mgr.): Henrietta Crosman in double bill, Nance Oldfield and Madeline, 27.—CASTLE PARK THEATRE (Joseph Osola, prop. and mgr.): Dorothy Lears' Repertoire co. week 5: Plays: Hearts of the Blue Ridge, His Sister's Sacrifice, My Lady Nell, Roanoke, Du Barry, Jack Reagan as Jack the Giant Killer, Streets of New York; exceptionally strong co.; good business; Mackey and Clark, merry monarchs of music; Miss Leurs is conceded to be one of the best actresses that has ever appeared in Barre.

BELLOWS FALLS.—BARBERS PARK (T. F. Kinisy, mgr.): Bennett-Moulton co. week of 1 to poor business on account of weather; co. good. Smith's Moving Pictures 11.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Quincy Adams Sawyer 7 pleased a fair house.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Everett Towne, mgr.): Mikado (local) 16, 17. My Friend Hogan 19.

VIRGINIA.

PETERSBURG.—FERNDALE PARK CASINO (Wm. E. French, mgr.): Season opened 5-7 with the Keystone Dramatic co. in Pink Dominoes; good houses; well pleased.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Flora Browning and co. in vaudeville week of 5, pleasing good business. The Frank Wallace Stock co (return) week of 12.

WASHINGTON.

TACOMA.—THEATRE (Calvin Heilig, mgr.): The Usurper 2 to good attendance; Nat C. Goodwin fairly well supported. Rest of week 27-1 ten-cent comedy. Crystal, moving pictures, Orpheum and Maian, Macgrath Comedies.—STAR and GRAND: Good vaudeville, well patronized, week 28-3.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Fransheim, mgr.): Schumann-Heink co. 2 (return): S. R. O.; curtain calls frequent. Rose Melville 5 in Sis Hopkins to good business. Sothern-Marlowe co. 24, closing

(Continued on page 21.)

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Anderton, Madelaine, Lorena Atwood, Orient Anson, Harrie Akers, Mrs. E. Artman, Mabel Andrews, Jessie Aman.

Barry, Bessie, Grace Belmont, Mrs. Oliver D. Byron, Mrs. Harry Bloodgood, Peggie Ballou, Agnes Bourougha, Helen Bett, Eva M. Bennett, Anna Barton, Ethel D. M. Baker, Carrie W. Bush, Gladys Burns, Gertrude Barnes, Evelyn Barnes, Sallie Boyd, Edith Bell, Georgia Bryton, Nettie Bagley, Julia Booth, Alice Bruce, Jane Barry, Nora Bayes, Grace Burgoyne, Stella Baldwin, Bessie Baldwin, Flo Boronto, Florida Bellaire, Louetta Babcock, Maude Beaumont.

Crabtree, Lotta, Mammie Castle, Gladys Crawford, Marguerite Clarke, Gertrude Claire, Marion Colburn, Isabelle Cranston, Lillian Coleman, Ella Cains, Gussie Taylor Carter, Clara Cusack, Willette Cullum, Helen Chester, Jeannette Connor, Blanche Curtis, Phyllis Carrington, Blanche Calvert, Miss E. M. Cooke, Mrs. H. G. Carter, Cecyl Comyng.

Dore, Jane, Evangeline Dixey, Helen E. Davidge, Gertrude Dalton, Lillian M. Douglas, Daisy Dean, Ada Delmore, Nellie Diamond, Effie B. Darling, Mabel Dixey, Madeline Delmar, Cad Delmore, Kate Toncray Doyle, Isabel D'Armond, Gertrude Davis, Bonnie J. Delvacqua, Gladys Dumas.

Elberta, Carolyn, Lorna Elliott, Minnie S. Emmett, Josephine Evey, Laura Eastlake, Pearl Emmett, Stella Evans, Irene Eckes.

Fitzhugh, Anna, Margaret Fletcher, Mary E. Forbes, Leila Frost, Minna Ferry, Pauline Frederick, Ethel Fairbanks, Maude Franks, Ethel Fuller, Susie Fisher, Frankie Franklin, Alice French, Linnet Fiske, Kathryn W. Fitts, Florence Fisher, Maggie Fielding.

Griswold, Jessalyn, Lou Gilliette, Stella Gilman, Dessa Gibson, Louise Galloway, Beatrice Galden, Gertrude Grothuson, Anet M. Garner, Marie Glazier, May Gunderman, Lina Garveau, Mildred Gilbert, Florence Guise, Cassa Grunt, Mamie Gildea, Florence W. Gordon, Elsie Gibson, Margerie Gray, Nellie F. Greene, Kate Gilnore.

Hall, Isabella, Eugenie Hayden, Bella Harne, Vinnie Hawkins, Grace Hayward, Ruth Hayes, Grace Hunter, E. Emma Hunt, Louise Humiston, Madeline Haslett, Dorothy Hunting, Veta Henderson, Effie Hamilton, Mona Hubbard, Emma Hayner, Amanda Hendrix, Evaline Havens, Pauline Howard, Frankie Halbach, Hawthorne Sisters.

Irving, Eva.

Jefferson, Josephine, Sally Johnson, Esther Johnson.

Kelly, Alice M., Louise Karr, Willette Kershaw, Lillian Kembal, Norma Kreider, Dolly Kemper, Josephine Kirkwood, Grace Kimball.

Lutz, Marie, Ian Lloyd, May Lambert, Dorothy La Mar, Elola Lillian, Mrs. J. F. Leonard, Lillian Lee, Mae Lucas, Edna E. Linden, Marion Lee, Phoebe Loubet, Josephine Loveth, Lee Leland, Marie La Clair, Amy Lee, Daisy Lucas.

Minette, Ada, Gertrude Mauir, Louise Margaret, Jenne Merton, Marshall Sisters, Bertha Malone, Juliet Moore, Margaret Merriman, Mrs. Homer Mason, Bessie Marlow, Fannie Midgeley, Eleda Manston, Vera Marinella, Madline Martland, Lillian Mauri, Louise Mitchell, Lee Mordaunt, Florence Mega, Marie Minturn, Mrs. Sam Myrle, Cecil Marion, Helen Maye, Nan Morrow, Mabel Merlyn, Jeanette Mayhew, Lee Middleton, Florrie Mace, Olive Madison, Mae Behan Meyer, Vivian Mayo, Lena R. Millay, Leulla Marshall, Gertrude Merrill, May McCaskey, May McCabe, Emily Macpherson, Mrs. C. D. Mackay, Miss C. McGrath, Violet McMillen.

Nelson, Maud, Mollie J. Newell, Lulu Nichols, Grace T. Newell.

Oaker, Jane, Mrs. Geo. Odell.

Page, May, Jessie S. Paulton, Clara Powell, Dorothy Price, Inda Palmer, Bessie Pierre, Mrs. C. E. Pendleton, Leslie R. Preston, Dodo Phelps, Margaret Pitt Laura Pierpoint, Mrs. H. Powell.

Rice, Blanche, Ruby Ross, Adelaide Reeves, Loudie Roth, Marie Rawson, Louise Reming, Nellie Russell, Lila Russell, Mrs. Arthur Roach, Mae Reid, Adelle Rowland.

Spencer, Grace, Christine H. Shaw, Barbara Swager, May Stuart, Laura A. Sawyer, Mrs. Matt Snyder, Mrs. W. Sauter, Emma Stockman, Fay Stewart, Fenton Stewart, May Spottswoods, Katherine Standish, Lillian Shaffer, Jessie J. Storey, Katherine Stanton, Theo. Shaler, Miss A. Summerville, Emma Sylvia, Charlotte Severson, Edith St. Clair, Lillian Schoverlin, Donna Seymour, Josie Sadler, Marie St. John, Violet Staley, Nancy Sherwyn, Sue Stillman, Ruth St. Claire, Hermine Shone, Maude R. Stover.

Tynan, Emily, Hazel Temple, Helen B. Turner, Agnes Templeton, Edith Talbot, May Trask, Ivy Troutman, Clara Thropp, Maud Truax.

Uart, Charlotte.

Viola, Belle, Anita Verne, Baby Vierin, Mrs. Vibert, Maybelle Van Tassel.

West, Blanche, Mrs. L. P. Weld, Anna Williams, Mrs. Reginald W. Wells, Evelyn Wiedling, Essie Wilson, Helen Wilmer, Maggie Weston, Florence Willy, Katherine Warren, Loretta Ward, Edith C. Warner, Vivian Wayne.

Yost, Lillian Weeden.

Zahner, Mrs. Henry, Miss Zenobia.

MEN.

Adolfi, Jno., Frank Ardell, Lou Ashbaugh, J. F. Arnold, Chas. S. Abbe, Jno. Arthur, Percy Amos, G. H. Aymar, D. R. Allen W. Aldemar, F. Albert, Harry O. Andrews, Ike Adis.

Bell, Gaston, F. A. Brown, Wm. Beckwith, Harry G. Bates, Fred'k Bowers, Geo. A. Berges, Alf. E. Baron, Frank Barry, J. Frank Burke, Cass Burt, Herman Brandt, R. Hood Bowers, Reg H. Barlow, Willard Bohman, Wm. Broderick, Geo. Bell, Alf. Britton, Roger Barker, G. Milo Belden, Hamilton L. Brooks, Dave Barnett, A. P. Bucher, Chas. H. Boyle, Ralph Brown, Howard Boulden, Frank Beamish, Chas. Burke, Creemont Barkland, J. Bearhope, Chas. E. Bunnell, A. B. Beasley, W. C. Boyd, Frank Barry, Frank Bostock, Isaac Bull.

Clark, Chas., Jno. J. Clarke, Edward Cosgrove, Robt. E. Cleary, Chas. Coleman, Wm. Curtiss, Frederic Conger, Ernest Crawford, Ward Caulfield, Geo. Clancy, Fred Clayton, S. H. Curler, Murray Carson, A. L. Cunningham, Joe T. Chaille, Harry Cummings, Ralph Cummings, W. R. Cox, Will M. Chapman, Alb. Cunningham, D. B. Carber, Chas. Carver, Howard Canfield, Jno. E. Crane, Rich'd P. Crollius, Dudley Carter, Boyd W. Copeland, Frank Currier, Jos. Clark, Geo. Clarke, Roy Clements, Abilene Cullin, Will D. Corbett, Ray W. Comstock, Robt. D. Cain, Arthur Cunningham.

Donna, Francis, David Davies, Jno. Dunsmure, Chas. R. Darrach, R. D. Davenport, Arthur Deming, Will Denbon, Jas. L. Dempsey, Ed D'Oise, Campbell Donald, W. De Vins Marvin Dana, Jas. H. Dalton, Jno. Dunnett, Frank De Vernon, J. Francis Dewey, Eugene Deal, Harry Dunkinson.

Eagle, Oscar, M. Melville Ellis, Wheeler Earl, J. K. Emmett, Ludwig Englander.

Flynn, Dan'l V., Stiles Fiske, Ed D. Fiske, D. A. Fiske, Geo. R. Fiske, R. Freeman, Morris Frank, P. M. Felton, Geo. Fairchild, Atherton Furlong, Jr., Barney Fagan, Geo. L. Field, Geo. Fox, Wm. Fuller, Eddie Flavelle, Jas. A. Feltz, Alexander Frank, Jack M. Ferguson, Louis J. Fossi, W. D. Fitzgerald, Bobby Fountain.

Garvey, Peter, Chas. A. Goettler, L. F. Gootschalk, C. Grant Gardner, Edw. P. Gateley, Gilbert Gregory, E. J. Glindinning, Edw. F. Galligan, E. A. Gagster, W. N. Gray, W. M. Goodhue, Don Gordon, Malcolm Gunn, Jere Grady, Chas. W. Glider, Chas. Guyer, Jas. A. Galvin, Joe Gilman, Nell Gray, W. S. Gill.

Herbert, Jas. M., Henry Hahn, Brandon Hurst, Arthur E. Hawkes, Wm. H. Hackett, Geo. Hassell, Alf. M. Haines, Freddie Hartman, Ben Hassen, H. Harmon, Siegfried Hofstein, Max Hooper, Harry Helms, Chas. K. Harris, Jno. F. Hare, Harry M. Hearn, Frank W. Hill, Willard Hutchinson, Chas. Hooker, Bert D. Harris, Jas. C. Husted, Fred'k T. Harris, Harry Huntington, Geo. F. Hasbrook, Alb. Hoogs, J. W. Heisman.

Iveson, Frank O., Robt. Irving, T. Ince, Jr.

James, Billy, Jolly Jones, Leavitt Juniper, Rich'd Jose, Fred'k Julian, Johnson and Wells.

Keane, Jas. B. A. Kieckhoefer, Herbt. Kelcey, Lee Kugel, Sam'l F. Kingston, F. Mastyn Kelly, Jno. L. Kearney, Jos. Ketler.

Lawford, Ernest, F. J. Lilienfeld, Ovid B. Lenark, Robt. Lorraine, Wm. Lee, Jas. R. Lee, Wm. Lamp, Jack Loftus, Walter P. Lewis, Jos. J. Lasher, Jr., A. Francis Lenz, Oliver Labadie, Chas. Lloyd, Robt. Levy, Ed H. Lester, Jas. Le Brandt, Edw. Latell, Louis La Valle, Geo. S. Leonard, Lyman Brothers.

Maitland, Wm., Wm. Madden, Thos. Mulhearn, R. H. Marston, Amos J. Myers, Frank Mills, Julian Myers, Jake B. Murray, Fred Miller, Frank Melville, D. Craig Montgomery, Jos. M. Meyers, G. Ralph Moore, Walter Moffet M. L. Morgenthaw, David Miles, W. A. Miller, Dan Mashie, Henry B. Marks, Tom Mack, Robt. Mack, T. J. McMahon, J. B. McGinley, B. J. McOwen, Jas. B. Mackey, Alf. McIntosh, Harry Mac Fayden, Norval MacGregor, Jas. McKeon, Thos. Mulligan.

Norman, Howard, Herman Noble, Geo. H. Niswender, Phin W. Nares, Jerome A. Nighn, U. D. Newell, B. Harry Norman, Jno. F. Norris, Harry Nelson, P. A. Nannary.

Peters, Fred, Chas. Page, Geo. Provel, Maury L. Phillip, E. D. Price, Wm. A. Pielock, Thos. W. Prior, P. F. Park Tony Pearl, Alf. G. Pike.

Roles, Walter M., W. A. Reynolds, Jack Raffael, J. B. Reynolds, Howard Russell, Jno. A. Rose, Warren A. Rodgers, B. J. Reilly, Thos. Rankine, W. W. Randall, Al. Reeves, Willard Robertson, Maurice Robinson, A. B. Rickert, L. E. Raison, Budd Ross, Austin F. Root, Leonard Rowe, W. J. Romaine, Harry Reavy, Geo. R. Reese, Edw. B. Rodgers.

Short, Hassard, Harry Silverman, G. Slapoffski, Mark Sullivan, Will G. Sluter, C. H. Sergel, Geo. S. Starling, Joe Stein, Harry Sleight, F. M. Stanley, W. Vincent Sommers, Wm. Sheehan, H. B. S. Stafford, Ford Sterling, G. Soule Spencer, Jno. H. Sparks, Edw. R. Salter, Christian W. Stater, A. E. Seelen, W. J. Sully, Walter Spencer, Robt. Sanford, Antonia Stross, Alf. Sladnell, Dexter Smith, Martin Streeter, Geo. C. Staley, Mart. R. Stevens.

Tully, Guy, Carl Taxwood, Otis B. Thayer, Fred Tiden, F. D. Toomis, Otis Turner, Paul Taylor, Harry J. Thomas, Harry T. Thompson, Edgar Temple, Jos. Troxler, Geo. Thomas.

Vinard, Louis, Harold O. Vosburgh, J. D. Van Epps.

Weltz, Geo. M., Ned Woolery, W. H. Webber, Harry Williams, Harold Wilson, Jno. L. Wooderson, Fred'k Webber, Arthur L. Wood, Leo B. Williams, Mountjoy Walker, F

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A HOT OLD TIME: St. John, N. B., June 12-14, Moncton 15, Amherst, N. S., 16, Springfield 17, Parrsboro 19, Pinoton 20, Charlottetown, P. E. I., 21, 22, New Glasgow, N. S., 23, North Sydney 24.
A YANKEE CIRCUS ON MARS AND THE RAIDERS: New York city April 13—indefinite.
ARIZONA: Gallup, Ariz., June 13, Albuquerque, N. M., 14, 15, Santa Fe 16, 17.
BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Toronto, Can.—indefinite.
CLARKE, HARRY CORSON: Pueblo, Col., May 30-July 8.
CREIGHTON, BERTHA: Portland, Ore., June 5-24.
DORA THORNE (Rowland and Clifford, mgrs.): Milwaukee, Wis., June 11-17.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): San Francisco, Cal., June 5-17.
GOODWIN, N. C. (Geo. J. Appleton, mgr.): San Francisco, Cal., June 12-24.
GREET, BEN, PLAYERS (Ben Greet, mgr.): Oberlin, O., June 14, Cleveland 15, 16, Ann Arbor, Mich., 17, Indianapolis, Ind., 20, 21, Cincinnati, O., 22, 24.
HELLO, BILL: Saranac Lake, N. Y., June 20.
HOLLAND, MILDRED: Buffalo, N. Y., May 30-June 24.
JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Pittsburgh, Pa., June 12-17.
KITTY: Iron Mountain, Mich., June 14.
NETTIE THE NEWSGIRL: Minneapolis, Minn., June 11-17.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Bozeman, Mont., June 13, Billings 14, Fargo, N. D., 16, Duluth, Minn., 17.
OLD ARKANSAW: Ontonagon, Mich., June 13, Brookland 14, Greenland 15, Crystal Falls 16, Florence, Wis., 17, Manistique, Mich., 20, Escanaba 21, Rhinelander, Wis., 22, Ironwood, Mich., 23, Bessemer 24.
PECK'S BAD BOY (C. W. Park, mgr.): Washington, D. C., June 12-17.
ROBERTS, FLORENCE (Fred Belasco, mgr.): San Francisco, Cal., May 29-July 8.
SHEA, THOMAS E.: Toronto, Can., May 22—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE: St. Paul, Minn., June 12-14.
THE FACTORY GIRL: Butte, Mont., June 20, 21.
THE FINANCIER: Butte, Mont., June 28, 29.
THE HEIR TO THE HOORAH (Mart W. Hanley, mgr.): New York city April 10—indefinite.
THE MISSOURI GIRL (Eastern; Fred Raymond's): Belfast, Me., June 13, Ellsworth 14, Bar Harbor 15, Stonington 16, Oldtown 22, Dover 24, Millinocket 27, Houlton 28.
THE PENALTY OF SIN: Ridgetown, Can., June 12, 13, Bernheim 14, 15, St. Marys 16, 17.
THE ROLLICKING GIRL: New York city May 1—indefinite.
TRACY THE OUTLAW (Ritter and Fanshaw, mgrs.): Madison, Me., June 13, Clinton 14, Solon 15, North Anson 16.
UNCLE TOM'S CABIN (C. W. Langsaff's): Frugality, Pa., June 14, Ebensburg 15, Vintondale 16.
UNCLE TOM'S CABIN (Morgan and Howe's): Rimersburg, Pa., June 13, New Bethlehem 14, Brookville 15, Reynoldsville 16, Falls Creek 17.
UNCLE TOM'S CABIN (Phillips and Daly's): Burnside, Pa., June 17, Morrisdale 14, Osceola 15, Snow Shoe 16, Mill Hall 17.
UNCLE TOM'S CABIN (Western; Wm. Kibble, mgr.): Dennison, Ill., June 15, Herren 16, Murphysboro 17, Anna 19, Marion 20, Carterville 21, Kimmundy 22, Pinckneyville 23, Mt. Vernon 24.
UNCLE TOM'S CABIN (Ed F. Davis'): Brandon, Can., June 13, Gladstone 14, Rapid City 15, Morden 16, Selkirk 17.
YOUNG BUFFALO, KING OF THE WILD WEST: Baltimore, Md., May 29—indefinite.

STOCK COMPANIES.

ADAIR, GREGG AND ADAIR (Johnny Adair, mgr.): Grafton, W. Va., June 1—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARCADE: Toledo, O.—indefinite.
BAKER THEATRE: Rochester, N. Y., May 27—indefinite.
BELASCO AND MAYER: Portland, Ore.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS: San Francisco, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BROADWAY DRAMATIC (Frank Belcher, mgr.): Brooklyn, N. Y., May 29—indefinite.
BUFFINGTON: Fall River, Mass.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
CALDWELL: Omaha, Neb., May 13—indefinite.
CALUMET (John T. Clemore, mgr.): South Chicago—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
CLAYTON, UNA: Montreal, Can., May 22—indefinite.
COLONIAL: Cleveland, O., May 15—indefinite.
COLUMBIA: Newark, N. J.—indefinite.
COLUMBIA THEATRE: Chicago, Ill.—indefinite.
COLUMBIA THEATRE: Washington, D. C., May 15—indefinite.
COOK'S OPERA HOUSE: Rochester, N. Y.—indefinite.
COURTENAY (Wm. Courtenay, mgr.): Albany, N. Y., May 8—indefinite.
COURTNEY: Duluth, Minn.—indefinite.
COURT SQUARE (Robt. H. Keller, mgr.): Scranton, Pa.—indefinite.
CURTIS: Denver, Col.—indefinite.
CUSHMAN-ST. CLAIR: St. Joseph, Mo.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., May 29—indefinite.
DE VERNON, VAIL: San Diego, Cal.—indefinite.
DUMMER: Springfield, Mo.—indefinite.
DOUGLAS, BYRON: Toledo, O., April 23—indefinite.
EMPIRE: Providence, R. I.—indefinite.
EMPIRE (Max Falkenheimer, mgr.): Cleveland, O., Feb. 20—indefinite.
EMPIRE THEATRE: Portland, Ore.—indefinite.
FARNUM, WILLIAM: Buffalo, N. Y., May 1—indefinite.
FENBERG (Geo. M. Fenberg, mgr.): Portland, Me.—indefinite.
FERRIS: San Francisco, Cal.—indefinite.
FERRIS: Omaha, Neb., May 14—indefinite.
FIELDING: Indianapolis, Ind., May 15—indefinite.
FORDHAM (Chas. Francis Nelson, mgr.): Dunkirk, N. Y., June 5—indefinite.
FOREPAUGH'S: Philadelphia, Pa., May 8—indefinite.
FRENCH'S: Montreal, Can.—indefinite.
GLASER, VAUGHN (A. C. Robinson, mgr.): Detroit, Mich.—indefinite.
GOETTLER, CHARLES A.: New York city June 5—indefinite.
GOODHUE: Louisville, Ky.—indefinite.
GRAND VALLEY PARK: Brantford, Conn., May 22—indefinite.
GRATTAN AND DE VERNON: San Diego, Cal.—indefinite.
HAMILTON-THOMPSON: Lynn, Mass.—indefinite.
HART'S: Philadelphia, Pa.—indefinite.
HATHAWAY THEATRE: New Bedford, Mass., May 8—indefinite.
HEATH, GEORGE: Rochester, N. Y.—indefinite.
HOLDEN: Indianapolis, Ind.—indefinite.
HOPKINS' (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 10—indefinite.
HOWARD: Chicago, Ill., April 24—indefinite.
HUNTER-BRADFORD PLAYERS: Hartford, Conn.—indefinite.
HUNTINGTON-DE DEYN: Lowell, Mass.—indefinite.
IMPERIAL: Providence, R. I.—indefinite.
KEIM, ADELAIDE: New York city—June 17.
KEITH (Del Lawrence, mgr.): Spokane, Wash., Feb. 5—indefinite.
LAFAYETTE (Dr. M. Campbell, mgr.): Detroit, Mich., April 30—indefinite.
METROPOLITAN PLAYERS: St. Paul, Minn., June 16—indefinite.
MILWAUKEE GERMAN: St. Paul, Minn., May 8—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NATIONAL THEATRE: Rochester, N. Y., May 1—indefinite.
NEW CURTIS: Denver, Col., May 8—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
ODEON: St. Louis, Mo., Dec. 6—indefinite.
POLI'S: Bridgeport, Conn., May 15-June 30.
PROCTOR'S: Albany, N. Y.—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite.
RIVERSIDE PARK: Boise City, Ida.—indefinite.
RUJARO: St. Louis, Mo.—indefinite.
RYAN, DANIEL: Albany, N. Y., April 24—indefinite.
SAAKE'S GERMAN THEATRE: Philadelphia, Pa.—indefinite.
SAVOY THEATRE: New Orleans, La.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Schenectady, N. Y.—indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
STAFFER'S: Oklahoma City, Okla.—indefinite.
TRENT: Trenton, N. J.—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VAN DYCK (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—indefinite.
WALLACE, FRANK (Frank Wallace, mgr.): Knoxville, Tenn., April 3—indefinite.
WEST END (J. H. Washburn, mgr.): St. Louis, Mo., May 2—indefinite.
WIEDMANN'S (Ed Jacobsen, mgr.): Seattle, Wash.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WILLIS: St. Louis, Mo.—indefinite.
WOODHULL: Dayton, O., May 15—indefinite.
WOODWARD: Kansas City, Mo.—indefinite.

REPERTOIRE COMPANIES.

ARNOLD STOCK: Natchez, Miss., June 19-July 1.
BAKER AND MOSER DRAMATIC: Winslow, Ariz., June 13, Aubuquerque, N. M., 14, 15, Santa Fe 16, 17.
BARBORKA-JAMES: Newark, N. J., June 12-17.
BENTON'S COMEDIANS (Perce R. Benton, mgr.): Muskogee, I. T.—indefinite.
BERRY STOCK: Franklin, Ind., May 12-17.
BESSY, JACK: Oskaloosa, Ia., June 12-17, Ottumwa 19-25.
BOOTH, VIRGINIA (A. B. Crawford, mgr.): Grove City, Pa., June 12-17, Cambridge Springs 19-24.
BRANDON, HOWARD, THEATRE (Western; Howard R. Brandon, mgr.): Osceola, Wis., June 12-17, Frederick 19-24.
BRANDON, HOWARD, THEATRE (Eastern): Cumberland, Wis., June 12-17, New Richmond 19-24.
BROWNING, FLORA: Lynchburg, Va., June 12-17, Richmond 19-24.
COOK AND HARRIS: Unadella, N. Y., June 13, Sidney 14.
COOK, OSCAR F., STOCK: Lima, O., June 12-17.
CUSHMAN-SINCLAIR STOCK: Cedar Rapids, Ia., June 12-18.
CUTTER STOCK (Wallace R. Cutter, mgr.): Mansfield, O., June 5-17.
DAVIS, LARA, STOCK: Natchez, Miss., June 5-17.
DE VOSS FLORA: Natchez, Miss., June 5-17.
DILGER-CORNELL (W. E. Cornell, mgr.): Sayre, Pa., June 5-July 8.
FLEMING, MAMIE (W. H. Gracey, mgr.): Atlantic City, N. J., June 5—indefinite.
FULTON BROTHERS' STOCK: Lincoln, Neb., June 5-Sept. 2.
HALL, DON C.: Chicago Ill., May 25-June 25.
HARRINGTON STOCK (Rex Leslie Kingdon, mgr.): Vincennes, Ind., June 12-18.
HAYWARD, GRACE: Omaha Neb., May 8-Sept. 2.
HENDERSON STOCK: Marshalltown, Ia., June 12-17.
HERALD SQUARE STOCK: Fredericton, N. B., June 12-17.
HILLMAN, MAUDE: Saratoga, N. Y., June 12-17.
HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 11-Aug. 19.
HOYT'S COMEDY (H. G. Allen, mgr.): Chicago, Ill., May 22-July 17.
JEAKINS, CLARE (J. W. Leigh and C. J. Moore, mgrs.): Geary, Okla., June 12-17, Yukon 19-24.
KELLAR STOCK: Trinidad, Col., March 26-Aug. 12.
KINGSLEY-RUSSELL: Bloomington, Ill., June 12-17.
LEWIS, DOROTHY: Saranac Lake, N. Y., June 12-17.
LYCEUM STOCK (E. G. Grosjean, mgr.): Independence, Kan., June 12—indefinite.
McDONALD STOCK: Las Vegas, N. M., June 12-17, La Junta, Col., 19-24.
MACK, BEN F., STOCK: Winter Harbor, Me., June 12-14, Dover 15-17, Newport 19-21.
MARKS BROTHERS: Perth, Can., May 22—indefinite.
MARKS, TOM (Tom Marks, mgr.): Two Harbors, Minn., June 12-17, Ishpeming, Mich., 19-24.
MATHES, CLARA: Vancouver, B. C.—indefinite.
MOREY STOCK (Le Comte and Flesher, mgrs.): Keokuk, Ia., May 29-July 8.
MORTIMER PLAYERS (Frederick E. Mortimer, mgr.): Macon, Ga., June 11-17.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va., April 24—indefinite.
MYERS STOCK (Will H. Myers, mgr.): Lock Haven, Pa.—indefinite.
OSMAN STOCK (Jno. Osman, mgr.): Covington, Va., June 11-17.
PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 15—indefinite.
PAYTON SISTERS (Dan S. Holt, mgr.): Montgomery, Ala., May 29-June 17, Jackson, Tenn., 19-July 1.
POWERS BROTHERS: Lynchburg, Va., June 12-17, Richmond 19-24.
RENTFROW'S JOLLY PATHFINDERS: Mineral Springs, Tex., June 5-17.
SHERMAN AND PLATT STOCK: Calgary, N. W. T., June 5-17.
SPOONER DRAMATIC: Natchez, Miss., June 19-July 1.
TROUSDALE THEATRE: Coffeyville, Kan., June 12-17.
TROY, DONNA, STOCK: Litchfield, Minn., June 12-17.
TUCKER STOCK (Mack Brothers, mgrs.): Phoenix, Ariz.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Springfield, Ill., May 29—indefinite.
VERNON STOCK (Benj. B. Vernon, mgr.): St. Thomas, Can., May 22—indefinite.
WALLACK'S THEATRE (Dubinsky Brothers, mgrs.): Rock Island, Ill.—indefinite.
WELLS-DUNNE-HARLAN COMEDY: Richmond, Va., June 12-17, Norfolk 19-24.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Baton Rouge, La.—indefinite.
WINNINGER BROTHERS' OWN: Wausau, Wis., June 12-18.

OPERA AND EXTRAVAGANZA.

CASTLETON OPERA: Milwaukee, Wis., May 21-June 24.
DANIELS, FRANK: New York city April 24—indefinite.
DE GROSZ OPERA: Philadelphia, Pa.—indefinite.
DELAMATER MUSICAL COMEDY: Norfolk, Va., June 12-17, Atlanta, Ga., 18-24.
EMPIRE MUSICAL COMEDY: Columbus, O.—indefinite.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
FLORODORA (Fisher and Ryley, mgrs.): Boston, Mass., April 24—indefinite.
GARDEN THEATRE OPERA: Cleveland, O., May 29—indefinite.
HUMPTY DUMPTY (Ernest Cooke, mgr.): Pawtucket, R. I., June 12-17.
LIFTING THE LID: New York city June 5—indefinite.
MARYLAND OPERA: Baltimore, Md., May 1—indefinite.
ORPHEUM OPERA: Brooklyn, N. Y., May 29-June 17.
PIFF! PAFF! POUF (F. C. Whitney, mgr.): Chicago, Ill., June 5-17.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Kansas City, Mo., June 11-17, St. Joseph 18-20, Lincoln, Neb., 21-24.
ROCIAN'S OPERA: Winnipeg, Can., May 24—indefinite.
SCHUMANN-HEINK: New York city June 5-17.
SIMPLE SIMON SIMPLE: Philadelphia, Pa., May 15—indefinite.
THE EARL AND THE GIRL: Boston, Mass., May 15—indefinite.
THE GIRL FROM PARIS: St. Louis, Mo., May 28—indefinite.
THE ISLE OF SPICE: Chicago, Ill., June 4—indefinite.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Boston, Mass., May 29—indefinite.
THE RED FEATHER: St. Paul, Minn., June 15-17.
THE ROYAL CHEF (Shubert Bros., mgrs.): Philadelphia, Pa., April 17—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILLIAMS OPERA: Ogden, U., June 12-17.
WILLS MUSICAL COMEDY (Jno. B. Wills, mgr.): St. Louis, Mo., May 28-June 26.

MINSTRELS.

DONNELLY'S, TOMMY (Jack W. Stokes, mgr.): Paterson, N. J., June 5-17.
KERSANDS', BILLY (C. J. Smith, mgr.): Dayton, O., June 12-14, Columbus 15-17.
NEW ORLEANS (A. G. Allen, mgr.): Middleboro, Ky., June 13, Norton, Va., 14, Big Stone Gap 15, Cumberland Gap, Tenn., 16, Corbin, Ky., 17.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Sherbooke, Can., June 13, Three Rivers 14, Quebec 15-19, River du Loup 20, Edmunston, N. B., 20, Grand Falls 21, Ft. Fairfield, Me., 22.
VOGEL'S, JOHN W.: Atlantic City, N. J., May 22—indefinite.

VARIETY.

AMERICANS: Baltimore, Md., June 12-17.
BOHEMIANS: Cleveland, O., June 12-17.
BROADWAY BURLESQUERS: Washington, D. C., June 12-17.
ORPHEUM VAUDEVILLE: Grand Forks, N. D., June 13-28.
WHEN WE ARE FORTY-ONE: New York city June 12—indefinite.
WINE, WOMAN AND SONG: Buffalo, N. Y., June 12-17.

CIRCUSES.

BARNUM AND BAILEY'S: Evansville, Ind., June 13, Mattoon, Ill., 14, Decatur 15, Danville 16, Ft. Wayne, Ind., 17.
BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.
BUFFALO BILL'S WILD WEST: Paris, France, April 24—indefinite.
BURNS': Grand Rapids, Wis., June 13, Nekoosa 14, Babcock 15, Pittsville 16, Independence 17.
DOWNIE'S: Ilion, N. Y., June 13, Herkimer 14.
DRAKE AND FALKNER'S: Manayunk, Pa., June 13, Bridgeport 14, Downington 15.
ELY'S, GEORGE S.: East Carondelet, Ill., June 13.
EMPIRE: Hastings, Pa., June 13, Patton 14, Frugality 15, Cresson 16, Gallitzen 17.
FLOTO'S (Frank Tammen, mgr.): Rawlins, Wyo., June 13, Laramie 14, Cheyenne 15, Greeley, Col., 16, Fort Collins 17, Denver 19, 20.
FOREPAUGH AND SELLS': Norfolk, Neb., June 13, Sioux City, Ia., 14, Yankton, S. D., 15, Huron 16, Webster 17.
HARGREAVE'S: Bath, Me., June 13, Brunswick 14.
KEMP'S WILD WEST (Clark Ball, mgr.): Newark, N. J., June 5-Aug. 5.
RINGLING BROTHERS': Boston, Mass., June 12-17.
ROBBINS, FRED: Fitchburg, Mass., June 13.
TEXAS BILL'S WILD WEST: Middletown, Ind., June 14.

MISCELLANEOUS.

CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Columbus, O., June 8-25.
CRYSTALPLEX (Henry Walsh, mgr.): Van Buren, Me., June 12-17.
DUSS AND HIS BAND (Frederick Phinney, mgr.): Louisville, Ky., June 10-23.
ELLERY BAND: Cincinnati, O., April 27-June 23, Kansas City, Mo., 25-July 15.
FITZGERALD'S SHOW: Little Falls, N. Y., June 12-17.
HEWETT: Circle City, Alaska, June 12-24.
INNESS AND HIS BAND (Steve O'Grady, mgr.): Portland, Ore., June 1-28.
KILTIES' BAND (T. P. J. Power, mgr.): Montreal, Can., June 19, 20.
LAMBRIGGER'S ZOO: Streator, Ill., June 12-17.
MANSFIELD'S SHOWS: Youngstown, Pa., June 13, Hostetter 14, Tranger 15, Mutual 16, Ambrose 17.
PATTERSON AND BRAINARD CARNIVAL: Clinton, Ill., June 12.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Barton Vt.—indefinite.
PRYOR AND HIS BAND: Asbury Park, N. J., July 1-Sept. 9.
ROYAL ARTILLERY BAND: Baltimore, Md., May 16-Sept. 18.
SLAFER AND HIS BAND (Wm. Slafer, mgr.): Brighton Beach, N. Y., June 9—indefinite.
SWALLOW AND MARKLE'S FLOATING PALACE: Central City, W. Va., June 13, Catlettsburg, Ky., 14, Ashland 15.
THE BOER WAR: Brighton Beach—indefinite.

(Received too late for classification.)

BRANDON, HOWARD, STOCK (W. S. Schoonover, mgr.): Hayward, Wis.—indefinite.
HATCH SHOWS: Cannonsburg, Pa., June 12-17.
MYRKLE-HARDER (W. H. Harder, mgr.): Port Huron, Mich.—July 24.
ROBINSON'S, JOHN, CIRCUS: Burlington, Ill., June 27.

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Fred J. Hamill and Percy Wenrich, writers of the novelty song, "What's the Matter with the Mail," have written a splendid waltz song entitled "Down in Blossom Row." H. Harlan recently made a phonograph record of this song, and at the Edison parlors it is the prime favorite.

At Philadelphia last week Stella Mayhew introduced a new song by Verne Armstrong, entitled "You're on Your Back, Turn Over," which really caused a stir in Quakerville. Mr. Armstrong supplied Miss Mayhew with extra verses touching on the recent political troubles there, and the entire audience rose, waving programmes and handkerchiefs in approval of Miss Mayhew's clever song and the way she sang it.

Nathan Bivins, known as the colored philosopher and also as the "Black Sousa," is working hard to make his new song, "Take Me to Atlantic City Down by the Sea," win popular favor at the famous seaside resort.

The C. L. Partee catalogue, consisting of "Just a Picture of You," "They All Spoke Well of You," and "Lights of Home," is selling well. The best singers are using these songs with success.

Harry Tighe, late of the Poli circuit, is now in charge of the professional department of the Continental Music Company. Verne Armstrong, at the head of this firm, has fitted up a handsome suite of offices.

F. W. Helmick, of the Theatrical Music Supply Company, reports big sales for the new Summer song, "Meet Me Down at Luna, Lena." Many communications are received daily from leading singers, who pronounce this song a sure winner.

Jimmy Cowper and Johnny Dove, of the Hi Henry Minstrels, are featuring "Farewell, Mr. Abner Hemingway" and "Won't You Fondle Me?"

Mantell and Fonner, a new singing act of merit, have added Setchell's "Under the Banana Tree" to their act. Among others using this song are the Twin Nices, Milt and Maud Wood, and Minnie Harrison.

Margaret Sheridan, now playing numerous dates in New York, is meeting with more than her usual success with her repertoire of Feist songs, "Way Down East," "Pal of Mine," and "Honey, I'm Waiting."

F. B. Haviland Publishing Company has a new conversation song, "We'll Wander in the Bright Moonlight," which is being featured by Mr. and Mrs. Swickard and the Gregsons.

A very successful Summer engagement is being played by Sam Pickett's extravaganza co. at the Majestic Theatre, Utica. A special feature is being made of two of Joseph W. Stern & Co.'s songs, "Peter Piper" and "Lindy." Both are received with applause at every performance.

Music Row has another recruit in Henry B. Ingram, formerly of the illustrated song team of Jacklin and Ingram. Mr. Ingram is publishing for the most part his own compositions, and has some good numbers in his catalogue. His song, "The Old New England Homestead in the Dell," is being used by many ballad singers and quartettes in the typical New England plays and in repertoire companies this season, and will be used widely next season. His song, "Neily Gray; or, In the Valley of the Mohawk," smacks of the rich flavor of the old songs of half a century ago, when "Belle Brandon," "Annie of the Vale," and "Her Bright Smile Haunts Me Still" were favorites. His latest composition, "On Bunker Hill, Where Warren Fell," is being sung in hundreds of schools in New England and the Middle States.

"Pals, Good Old Pals," by Thurland Chattaway, writer of "Mandy Lee," bids fair to become a second "Comrades." It is a good march song, has nothing to do with soldiers and war, and since being released by Grace Leonard is being eagerly sought for. The publisher, George W. Setchell, is extremely sanguine in his belief that this song is a positive hit.

The Ford Brothers and Sisters have recently joined hands in a new act and have selected as their feature number Feist and Barron's dainty coon serenade, "Honey, I'm Waiting."

The Capitol City Four are using several new songs from the F. B. Haviland Pub. Co., among them, "Keep a Little Cozy Corner in Your Heart for Me," and report success with them.

Minnie Dreher is featuring Williams and Van Alstyne's Summer waltz song, "On a Summer Night," as is also Lola Bigger.

B. S. Carns, manager of the Quaker City Four, writes that he is more than pleased with the flattering applause the quartette has received upon their rendition of "Honey, I'm Waiting."

Susanne Willis is singing "Keep a Little Cozy Corner in Your Heart for Me," by Drislane and Morse, and writes the F. B. Haviland Pub. Co. that it is a success in her act.

Ye Colonial Septette, the new musical act of seven people, who are at Proctor's Twenty-third Street this week, have just added Williams and Van Alstyne's new march song, "Bright Eyes, Good-bye," to their repertoire, and will feature it during their entire season, which is booked solid.

The John T. Hall Music Company has fitted up a handsome suite of offices consisting of the entire top floor of the Manhattan Theatre Building. Mr. Hall has long been identified as a composer of high class numbers, and his new venture will no doubt be successful. Sol Kraker will be in charge of the professional department.

Marie Brackman, contralto, engaged to sing with Reeve's Band at Manhattan Beach, will feature Charles K. Harris' new ballad, "Would You Care?"

Walter Jacobs, successful publisher of popular songs, has issued a new one, entitled "Come Over on My Veranda." Other good numbers in his catalogue are "On Yo' Way," "Will You Be Out To-night?" "By the Watermelon Vine," (Lindy Lou), "Scissors to Grind," "Hey, Mister Joshua," "Pretty Mamie Clancy" and others.

Charles K. Harris is in Chicago to attend the opening at the Chicago Opera House of The Land of Nod, a new musical extravaganza, of which he is the publisher. He will be on an extended trip through the West, where he will meet his old friends.

Franckyln Wallace continues to meet with success singing "Would You Care?"

Among the prominent vaudeville teams who are using Joseph W. Stern and Company's song hits may be mentioned the Belmonts, featuring "I Want to Be a Soldier" and "Hallelujah Sister" at the Midland Beach Theatre, and the Delberg Sisters, who sang "Shame on You" recently at the Colonial Theatre, New York City.

It is not generally known except in army circles that the new military march song, "Violette," formed the basis of an army romance that has been the topic of conversation in several of the clubs in Washington. The romance had its beginning out in Kansas, when a certain Kansas regiment was sent to the Philippines and there achieved notable distinction, particularly one young officer, who has since returned to this country. The story, which has only been hinted at for a time, has become generally known now; so much so that since the song has been published copies have been eagerly bought up by officers who have heretofore exhibited no taste for music or even for popular songs. So great has the demand been for this song by the bands of various regiments that the publishers are daily in receipt of inquiries from bandmasters for the band arrangement, and it is believed that even if this song were never sung every military band or band attached to a regiment in this country would be playing the song in a very short time. This is another proof of the old adage that "truth is stranger than fiction."

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MATTERS OF FACT.

The Kaphan Theatrical Syndicate have arranged for a leading theatre in the Catskills, where they will coach amateurs during the Summer, preparatory for the Fall season, and also give a few performances at the theatre.

Rose Coghlan's apartments, complete with all furnishings and household goods, are offered for rent by her for the Summer. She should be addressed care this office.

"The History of New York Theatres," by Colonel T. Allston Brown, the most complete work of its kind, is published in three volumes, at $10 per volume, and can be secured at Colonel Brown's offices, 1358 Broadway.

Decker and Veronee are organizing a second company to present Girl of the Streets in the territory west of Kansas City. The season will open Sept. 5 at Council Bluffs, Ia. The play met with a deal of success in the Western country last season.

Bailey Avery, who is thoroughly experienced in exploiting attractions and individuals through the medium of the newspapers, is open to do press work in a legitimate way, supplying magazine articles, special stories, etc.

The Opera company, which will play a Summer engagement at Whalom Park, Fitchburg, Mass., began rehearsals yesterday in the first bill, The Mocking Bird. Katherine Rober Stock company played an engagement here on Decoration Day, turning away a big crowd.

A. M. Bruggeman, who manages the Empire Theatre, Hoboken, N. J., will have an Empire Theatre at Paterson, N. J., next season. This house is now in the course of construction and will be ready for the coming season, which will commence at both houses Sept. 4. Jo Paige Smith is booking the best vaudeville acts for these houses.

Reliable people, also good vaudeville acts, are wanted for the International Stock, which opens the last week in June at the International Theatre, Niagara Falls, N. Y. Harris Lumberg is the manager.

Dramatic and musical companies will do well to communicate with Will M. Hoge, manager Opera House, Beverly, O., which will be entirely redecorated for the season of 1905-1906. There is excellent open time which is waiting to be filled.

Alexandra Phillips, who has had much experience in Western stock companies, playing Shakespearean roles, will arrive in New York the last of July, when she will complete her plans for next season's engagement, which will probably be in some New York production. Miss Phillips possesses youth, a fine voice and a remarkable stage presence, with natural dramatic talent, that have won for her wherever she has played favorable note.

Walt M. Leslie, general representative for Al. G. Field, made a flying trip to Washington last week to secure views of the interior of the famous Gridiron Club rooms, as Mr. Field has patterned the new first part of his Greater Minstrels after that famous room. Scene painters and numerous workmen are working day and night in Columbus to get the coming season's production ready for the August opening, which will be the largest organization Mr. Field has had out.

William L. Raynore and wife (Viola Keene) and little Edythe Raynore, after forty weeks with The Wayward Son company, opened at Seattle, Wash., June 4, with Charles A. Taylor's company, scoring in the comedy parts in Escaped from the Harem, the opening bill.

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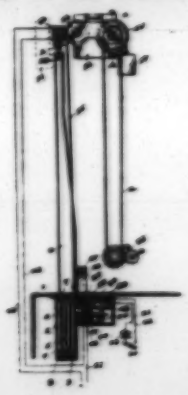


POPULARITY OF TENNESSEE'S PARDNER.

Tennessee's Pardner, which Arthur C. Alston toured for six years, seems to be in as great demand for stock use as any American play to-day. The Baldwin-Greenwall company at New Orleans wired for it to be hurried to them and they used it during week of May 14. Last week it was used at the Alcazar, San Francisco, and the Belasco Theatre, Los Angeles, simultaneously by the Belasco-Mayer companies, and it was also being played at the same time by a stock company under the direction of Will Wheeler and William Bonelli, who are making a Summer tour in New York State towns. W. H. Gregory, of Bellows and Gregory, has arranged with Manager Alston to use the play at Proctor's Fifty-eighth Street Theatre and the 125th Street Theatre during June, and other companies are in negotiation for its use during the Summer.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

VOL. II. NEW YORK, June 17, 1905. No. 14

Miss Charlotte Ravenscroft, the beautiful soprano vocalist and violinist, has returned to the East from her successful Western tour, and will introduce Chas. K. Harris' beautiful ballad, "Would You Care?" at the Brighton Music Hall.

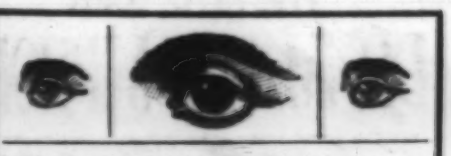
James Aldrich Libbey sang "Would You Care?" last Sunday at the American Theatre, also at the Academy of Music, and met with such tremendous success that he was compelled to respond with a speech, thanking the audience for their appreciation of his singing, as well as his friend's new song, "Would You Care?"

George Evans, the Honey-boy, has been receiving an ovation all the past week at Keith's Theatre with his tremendous success, "Waltzing with the Girl You Love," the whole audience joining with him in singing the song at each performance, he having to respond to at least ten encores. This song without a doubt will prove a greater success than his famous "In the Good Old Summer Time" and "Come, Take a Trip in My Airship."

Miss Amy Ricard, who has just closed with "The College Widow," and who is about to enter vaudeville, will surprise vaudeville audiences with three new songs specially written for her by Mr. A. Baldwin Sloane and Frederick Ranken, and George Totten Smith and George Nichols, which are out of the ordinary and will no doubt prove a positive sensation.

The song hit of "Lifting the Lid" at the Aerial Roof-Gardens, New Amsterdam Theatre Building, was, without a doubt, made by Corinne in her great rendition of Frank D. Bryan's march song, "It Makes Me Think of Home, Sweet Home," Monday night. Miss Corinne had to respond to five encores on this song, and it certainly is a pleasure and a treat to hear this artist render same.

MUSIC PUBLISHERS.



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You Have Seen "Bright Eyes"
You Have Looked Into "Bright Eyes"

But

Have You Ever Heard

"Bright Eyes"

(Good-bye)

By Williams and Van Alstyne

CHORUS

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Bright eyes, don't cry,
Choke down those little sighs,
When the fighting is through,
I'll return true as blue,
To no other but you, bright eyes.

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[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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EDITOR.

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MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR from this office for the months of June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. Addresses may be changed as often as desired.

TO CORRESPONDENTS;

THE MIRROR to bear date of July 8 will be published on Monday, July 3, owing to the fact that Tuesday, July 4, is a holiday. Correspondents therefore must forward their letters for that number at least twenty-four hours earlier than usual—i. e., so that they will reach this office not later than Friday morning, June 30.

TO ADVERTISERS.

Advertisers will please note that THE MIRROR to bear date of July 8 will be published on Monday, July 3, owing to the fact that Tuesday, July 4, will be a holiday. The last page of that number will close on Friday afternoon, June 30, and no advertisement can be received later than noon of Saturday, July 1.

THE MANAGERS' PREDICAMENT.

ON another page of THE MIRROR are reprinted a few of the many comments of prominent newspapers on the development in the conspiracy case against New York managers. THE MIRROR has yet to see a single comment by a newspaper in which there is expressed any sympathy for the managers, most of whom seem to have been led into their present predicament to serve the plans of others, who had a definite purpose to achieve and a revenge to wreak, and who imagined that their action would mark the beginning of the end of dramatic criticism.

That a boomerang has been thrown is now quite evident to all concerned; yet there will be a contest of the case, probably to the highest tribunal, and this will be a good thing, for it will settle for all time certain questions that the METCALFE matter projects—questions that no other case at law, so far as is known, has involved. There would seem to be little doubt on the part of the press as to the outcome of this controversy. Not that the press views the matter in a partial light, as one closely related to its own function, but because an elemental consideration of freedom of expression is involved. In such matters, when the law is invoked, personal animosities have no bearing, and individual rights invariably are declared.

One of the most significant editorial expressions on this case is that of the Brooklyn *Eagle*, which reviews all the matters that led up to the barring of METCALFE from the theatres, and adds:

The case will raise squarely the question whether a critic has the right to tell the truth as he sees it about any performance in a theatre. That proposition seems fundamental. Nobody but managers drunk with power and blind with rage would have attempted to question it. In fact, some of the men who voted for this resolution and who have now been held for conspiracy refused to carry it out when METCALFE appeared at their houses. This notion that the managers can dictate what shall be written about the amusements they offer to the public is one of many bad fruits of the monopoly of theatres in this country which the Syndicate exercises. It is not new by any means, other theatrical writers having been excluded from certain theatres for some time. But this is its first test before the courts and it ought to end once and for all the assumption that the managers can control the newspapers. So long as a writer helps the managers to induce people to pay good money for a cheap or worthless performance he is welcomed with both hands. The assumption back of the exclusion of METCALFE was that when a writer gives the public fair warning to stay away from a trivial play or an ignorant performance the manager may exclude him on the ground that the writer is "injuring the manager's business." If that position should be sustained it would kill all theatrical criticism and deal a deadly blow to the theatre, which lives upon publicity and discussion. The moment that the public believes that the managers control or even influence the theatrical writing in any paper that paper's influence is dead, so far as the theatre is concerned. Its power to arouse interest in the finest performances is killed by the public belief that it is an accessory of the manager in trying to bunco people out of their money for worthless entertainment. The instances of that lack of influence are too frequent for any one to doubt the operation of the law, and if the managers had had common prudence they would never have raised the issue. Now that it is raised it should be settled thoroughly and finally.

In a subsequent editorial the *Eagle* answered objections to its stand in this matter preferred by a reader, who did not care to disclose his arguments or identity. Disavowing sympathy with any attempt to raise the racial issue in the controversy, the *Eagle* called attention to the fact that the Theatrical Trust has "raised bars in its business against purveyors of amusement, or against artists supplying amusements, in such a way as to make itself obnoxious to a considerable part of the public, whom it should seek to unite and please, and not to divide and antagonise." In this, the *Eagle* adds, the Trust or Syndicate has been as unwise as those who have attacked it on grounds of faith or race, and concludes:

The Syndicate has aroused a prejudice, an opposition or a hostility which, long on the weak and losing side, bids fair to get on the strong and winning side, and to carry a considerable body of public opinion with it. For this neither *Life* nor METCALFE is to be credited, but of this both have taken an advantage which the fatuity of others made possible.

No person of any intelligence can question the ultimate purpose of those who used the managers as catspaws, seizing a specific personal matter as an excuse. It has been made plain in other cities where the Trust has organized local managers "for protection," and then set them on the local critics. This purpose would fail anyway, but it is better to enforce a legal lesson on persons that need it than to let the complication work out naturally over a long period.

ANTI-SPECULATOR BILLS FAIL.

Two bills passed by the Legislature of Illinois on the last day of its session, intended to prevent speculation in theatre tickets in that State, were vetoed by its Governor, as reported, for errors in their engrossing that would have made their signing useless.

Theatre ticket speculation ought to be abolished by law wherever its abuses are seen. In great centres of population—particularly in New York—a reasonable system of middle dealing, like well-conducted agencies at the hotels, serves public convenience when co-operated with honestly by managers, without affecting the box-office rights of persons who get their tickets directly from the theatres; but the abuses of ticket speculation that are evident in New York, where vociferous and violent hucksters sometimes do not stop at actual assault in their frenzied efforts to dispose of their "goods," should be done away with everywhere.

As to the methods of legislators, however, and their honesty in dealing with such subjects, the episode in Illinois would seem to speak volumes. Bills that are introduced in apparent good faith often "fail" in the confusion of final sessions, either from lack of time to consider them or from so-called "errors" that sometimes seem a part of the chicanery of politics. Meritorious measures always should be pushed by their honest sponsors to early passage.

THE LAW AND THE MANAGERS.

Managers in a Mess.

Rochester Democrat and Chronicle.

The charge of conspiracy grew out of these facts: Mr. Metcalfe had made himself exceedingly obnoxious to certain prominent and influential New York managers, members of the Theatrical Managers' Association. The association, hastily and unadvisedly, adopted a resolution binding all its members to exclude Mr. Metcalfe from the theatres controlled by them. The purpose of this resolution was, presumably, to make it impossible for Mr. Metcalfe to pursue his calling as a dramatic critic in New York. A section of the Penal Code defines and penalizes as conspiracy the combining of two or more persons to prevent a person from following a lawful calling. It is under this section of the Penal Code that the managers are prosecuted. The special occupation of the managers and Mr. Metcalfe's special calling are entirely irrelevant circumstances. The situation would have been exactly the same if the twenty-four theatrical managers had been twenty-four bona blacksmiths and Mr. Metcalfe a journeyman blacksmith seeking employment at his trade. These twenty-four managers are exceedingly likely to be convicted of conspiracy, for they took especial pains, apparently, to make a complete case against themselves. Whether they are convicted or acquitted the result will not have the least bearing on the question whether a theatre ticket with a reserved seat coupon attached is in the nature of a lease or is a mere personal license revocable at the manager's will. The whole affair is rather "a tempest in a teapot." It is chiefly noteworthy as a huge joke on the managers who, in their eagerness to discipline an offending critic, caught themselves in their own trap. Whatever the result of the prosecution, it will be a lesson to the twenty-four wrathful magnates hereafter to take legal advice before, instead of after, adopting rambunctious resolutions.

A Sound Argument.

Rochester Herald.

Certainly it would seem that Magistrate Pool's ruling was in full accord with the ethical principles that are presumed to underlie all law. A person has the right to avail himself of any privilege that is offered to the public under terms and conditions determined, in some degree, by public charter or license. This right may, of course, be temporarily annulled at any time by the disorderly acts or appearance of the individual who attempts to enjoy it, such annulment being in the interest of the general safety and comfort. It appears plain enough to a lay mind that a theatre or other place of public resort, operating under a municipal license, is in substantially the same place as the common carrier in its relation to would-be patrons. Public policy would seem to require that these places be compelled to afford freedom of entrance to every one who is decently clad and who may not be assumed to be a disturbing element in the public occasion in which he seeks to participate. No municipality, we dare say, would knowingly bestow upon any man the privilege to open a so called public amusement house and also invest him with plenary power to admit and to eject whom he pleased among the citizens who tendered the stated admission fee. The principles of equality before the law and the right of every individual to the orderly pursuit of happiness are apparently insuperable obstacles in the way of the theatrical managers who would vent their spite upon Mr. Metcalfe by excluding him from their playhouses. Law and liberty ought to be no respecters of persons.

The Principle of Fair Play Violated.

St. Louis Republic.

The charge against the managers is technical and cannot be tried by public opinion, which may be a fortunate thing for them. Their behavior toward Mr. Metcalfe aroused nothing less than a storm of protest. It was an exhibition of an arrogance too common in this day of "gentlemen's disagreements." Should the New York magistrate find the defendants guilty of the penal offense there will not be one tear of sympathy for them in the country. They violated the cardinal principle of American fair play. No man or set of men can violate that principle with impunity. Independently of ethics, it is bad policy to do so. The theatrical managers have not "played the game." They proceeded upon a "sure thing" plan. Nothing is so sure of failure as a "sure thing" game. Whether they are convicted or not in the magistrate's court, the theatregoing public and the drama as an institution owe a debt of gratitude to the courageous young man who questioned the methods of the would-be throttlers and cinchers.

It Invites Ridicule.

Providence Journal.

If the Syndicate has any common sense the case will be carried no farther. A play or company which cannot stand criticism must be very weak. Unfair criticism never killed a deserving theatrical project, for the public can be trusted to discriminate between dispassionate and prejudiced reviews. A critic may be both honest and mistaken in his views, and if he proves to be incompetent he cannot hold a position very long in any reputable newspaper office. But the fact that his opinions are not acceptable to managers does not warrant them in refusing him admission when he tenders the regular price of tickets. If free admission is denied, no one has any right to complain; refusal of seats for money is different, and the Trust in taking this remarkable position simply invited ridicule and created sympathy for the object of its attack.

More Than They Can Chew?

Boston Record.

The Theatrical Trust find Critic Metcalfe, of *Life*, a pretty large mouthful to chew up successfully. Possibly they wish they had not bitten off his application to come into the playhouses and write about the drama as they present it. The court, at any rate, has asked them to come in and prove they were not in a conspiracy.

No Danger of That.

Omaha Bee.

The final decision will be awaited with quite a bit more than ordinary interest by the public as well as the critics, for if the action of the managers be sustained it means that untrammeled criticism of the drama in America is at an end, at least so far as the Trust can control the matter.

The Real Thing.

Philadelphia Inquirer.

The Theatrical Trust will now have a chance to study the difference in legal methods as presented on the stage and in court.

QUESTIONS ANSWERED.

T. M., New York city: Booth's Theatre was opened Feb. 3, 1869, the play being Romeo and Juliet, with Edwin Booth as Romeo and Mary McVickar as Juliet. The building was sold at auction in 1883 and shortly afterward altered into a large department store.

T. G. A.: 1. Kitty S. Cheatham made her professional debut in September, 1885, playing Daisy Brown in The Professor, with a Madison Square company. 2. Sidney Rosenfeld's play, A Possible Case, was first acted at the Amphion Academy, Williamsburg, N. Y., on March 26, 1888.

V. F., New Orleans, La.: 1. Roland Reed died at his home in New York city, March 30, 1901. 2. The plays he starred in were: The Arabian Nights, Cheek, Humbug, Lend Me Your Wife, Bridal Trap, Innocent as a Lamb, His Father's Boy, A Modern Crusoe, The Club Friend, The Wrong Mr. Wright, The Politician, The Man of Ideas, and A Woman Hater.

THE DEPARTMENT STORE THEATRE.

Following is an extract from an address on "The Theatre and the Public," delivered recently by William Winter in the West, while he was on his way to California, where he is spending the Summer:

Last of all, worst of all, and rampant now, all over this land, came the Department Store Theatre—the theatre that means no more to the public than a factory of soap and candles, the theatre that represents nothing but the fang of commercialism and the pot-hanger of vulgar traffic. Materialism, mediocrity and plebification here reached their consummate result, making possible the existence of the organization known as the Syndicate or Theatrical Trust. That incubus is a group of six Hebrew theatrical speculators, having its head in the city of New York and its serpentine, blood-sucking tentacles twined around almost every theatre in the United States, and at this moment stretched forth in the effort to entangle the theatres of Great Britain. That insensate, greedy, destructive monopoly, by the simple plan of pre-empting all, or almost all, valuable dramatic attractions, and obtaining control of nearly all eligible theatres throughout the country, either by actual lease or by threats to drive out of business all persons who deal with independent managers, has destroyed fair and healthful competition, has disheartened and ruined many managers and many actors, and has turned the theatre into a monstrous emporium of trade. Acting has become a commodity of barter and sale, like pork or beans. The manager is replaced by the janitor; and the janitor, in order that he may have an attraction in his theatre (whether that theatre be in Portland, Me., or Denver, Col., or Seattle, Wash., or Jacksonville, Fla.), must pay to the booking agency of the Syndicate in New York a large percentage of his gross receipts during the continuance of that attraction, and sometimes a large share of his profits at the end of the season. Under the terms of agreement, renewed in 1900, the Trust collects from at least sixty-five leading theatres in the Republic, thirty-three and one-third per cent. of the annual profits. The Trust names the time. The Trust designates the attraction. The Trust regulates the cast. The Trust has a black-list of actors whom it will not allow to appear. The Trust absorbs the profits. The Trust sits in New York and luxuriates upon the spoils of the theatre all over this continent. At no time in the history of the stage has such a tyranny existed. At no time has the public permitted such a puissance of iniquity to flourish. At no time has the actor been so oppressed and demoralised. At no time has the theatre, as an instrument of public beneficence, been more nearly on the brink of ruin; for when the theatre becomes a bazaar there is an end of its dignity, its decency, its utility; it sinks to the level of the bargain-counter, and it is profitable only to the button-making hucksters who peddle in it for their sordid gains. Cowes and a market! That is what the Syndicate means; for these Hebrew speculators agree with that pious old woman who declared that the doctrine of total depravity is "an excellent doctrine, if people will only live up to it," and they live up to it in a thorough and complete manner. . . . The doctrine now generally accepted and applied (and that is the chief peril of our time) is the doctrine of unrestricted deference to the popular mood. That doctrine finds its appropriate expression in the precept of the managerial huckster, "Give 'em what they want!" No principle of action could be more immoral in itself or more disastrous in its results. "*Vulgus vult decipi; decipiatur!*" That was the haughty, unsympathetic, contemptuous doctrine of ancient cynical philosophy: "The common people like to be fooled; fooled let them be!" . . . The capacity to reveal human nature, helping man to understand himself, is the justification of the actor. His faculties are not necessarily more important nor more brilliant than those of other intellectual men; but the medium that nature has provided for their expression is, to the majority of persons, more sympathetic, alluring and delightful than any other form of utterance in the world. More than ever, in the movement of human affairs, accordingly, the attention of the people is fixed upon the actor; and more than ever it is essential that he should know and feel, and remember that he is the representative and guardian of a beautiful art, and not merely the keeper of a shop. . . . Our theatre is not the property of speculators. Our theatre, like our literature, is the property of the public; and our theatre, like our literature, should be prized and cherished, as a part of our national opulence and power—at once the exponent of our civilization and the protector of it. WILLIAM WINTER.

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THE WEDDING. By American Mutoscope and Biograph Company.

THE WOULD-BE DRUNKARDS. By F. A. Lawrence.

THE YANKEE DOODLE GIRL. By Ezra Mathews.

THE USHER

To reprint half of the pertinent reflections upon Trust control of the theatres in this country would require more space than THE MIRROR could devote to the subject.

It may be noted that the leading newspapers everywhere are finding fault with theatrical conditions, and, what is better, they are placing blame where it belongs.

For instance, the Indianapolis *News*, in an editorial review of the season in that city, after differentiating the artistic successes in New York last season from the offerings of the Trust—and incidentally deploring the "system" by which those offerings are excluded from Indianapolis—says:

That the season just closing has not been a money-making one for the Trust at the head of affairs we deem certain, and it is to be hoped that the comparative failure will bring good results. The one hope for American dramatic art, hope for the writer of plays, hope for the players, lies in a breaking away from conditions as at present constituted. In the meantime, unfortunately, the public is being educated in theatricals to mistake tinsel for talent, expense for expression and meretriciousness for merit. The chorus girl is getting to be the dominating factor in Trust productions and the voice of the American drama is being drowned by the topical song. More and more in recent years is the theatre coming to be regarded as a place of light amusement merely, and the Theatrical Trust only too gladly panders to the taste it has vitiated. There is great promise in the advance announcements for the next theatrical season; our leading players are laying their plans, and worthy players from abroad have been engaged to visit us. These things augur well, but little permanent good can grow out of the conditions that now beset the American stage. The hope of the future for playwright and public alike lies in the chance that a love of art, not money, may some day be the force behind the drama in America.

Thanks to the press, the public, which from time immemorial has taken or neglected its amusements in accordance with their deserts, without searching for causes as to why they were good or bad, is awakening to conditions in the theatre, and will be in a position to place responsibility for what displeases it and act accordingly.

♣

Marcus LaBlanche, of Detroit, sends to THE MIRROR news of his dramatization of the Book of Job, on which he has been working for several years, and his purpose to produce it in that city soon.

"The Book of Job," says Mr. LaBlanche, "is really the first drama, in my estimation, ever written; but such a play as I shall present never has been attempted before. We have had morality plays and miracle plays, but we never have had a spiritual play. That is what this will be, and in order to give it the proper atmosphere I shall invite the priests and ministers of Detroit to witness its representation, and the cast will be of a high character, even if I have to go to the ministers of the city for my acting material."

Mr. LaBlanche will find some good orators among the clergy, but few of them are actors in the stage sense—which is the best sense. To get the best effects of acting, actors must be employed.

There is no doubt that the Old Testament abounds in dramatic material, but little of it has been successfully put into modern dramatic form. The late C. P. Flockton, a sterling actor and a profound student of this subject, wrote two biblical plays, Hagar and Ishmael and The Murder of Abel, which were regarded as strong dramas, but his failure to get them on the stage suggested the professional fear of such works at this time.

It must not be forgotten, however, that biblical plays have in many generations figured in the theatre. They were more frequent many years ago than now. Then they were used as pretexts, or as fortifiers of conscience among those who from the nature of things in their time were led to regard the theatre as a wicked place. Thus they were introduced into the popular theatres of the time—usually called "museums"—to excuse attendance on such places. There are many New Yorkers alive to-day whose first experience with drama here was the witnessing at Barnum's Museum of the biblical story of Joseph and His Brethren and like pieces, which also figured in Boston resorts of the day for those whose dramatic instincts might be satisfied by them without danger of damnation, as it was then preached.

♣

A writer in one of the magazines calls attention to the fact that the little city of Red Wing, Minn., has what may be called a "municipal theatre." THE MIRROR chronicled the facts as to the founding of the Red Wing theatre long ago.

This Red Wing theatre became city property through the will of a late resident, Theodore B. Sheldon, who bequeathed it to the municipality on his death, with the stipulation that it should not be used for gain, either private or public; that it should be managed as an educational factor in the community, and that it should be conducted on the motto of "No cheap plays, and moderate prices."

Reference to the files of THE MIRROR for the past season will show that this Red Wing theatre, which is called the Auditorium, has played the usual run of attractions traveling in the West that would desire to appear in a town of that size. In the circumstances, therefore, it would seem to be subject to the present laws of "supply and demand" that prevail in the American theatre. In other words, it is a "municipal theatre" only in the sense that it is in the care of the municipality, through the bequest mentioned, and through a locally appointed manager must take what is offered to it among traveling attractions.

♣

Edmond Rostand has just erected a castle at Campo, near the land of the picturesque Basques, between the Bayonne and Saint-Jean-Pied-de-Port, and it is thus described by a correspondent:

The architecture of the building is strictly Pyrenean in character; its gables reach out over torrents, its vane lifts up to the mountain top and its roof slopes down toward the valley. It had been the dramatist's dream to have a fine open-air aviary, wherein chanticleer would reign supreme, but the fogs that prevail in the neighborhood have forced him to modify his plans. The interior of the Basque castle is magnificently furnished and decorated. A study in the English style, a spacious drawing-room, in which the Romanesque might well be staged, a boudoir painted in blue by one of the younger rising French artists, a Basque staircase, a tempting dining-room and an immense hall are among its noteworthy features. The River Nive thunders along the bottom of the park, and in a beautiful lake, which artfully conceals the existence of a bog, stately swans and pleasure boats glide in and out.

M. Rostand is more than distinguished among dramatic authors and poets, for, born an aristocrat and to wealth, he is among the few easily situated that the world has seen who have achieved highly in art. The world is so prone to associate genius with poverty and harsh faring that it should the more appreciate one of the favored of fortune who has made life the better worth living. Madame Rostand is hardly less gifted than her husband, and the description of this castle suggests the sympathetic co-operation of two artistic natures. It is to be hoped that this picturesque domicile may be the place of birth of new drama of rich inspiration and high imagination.

♣

A recent cablegram declares that "an epidemic of stage fever has broken out in society" at Lisbon, Portugal, and gives accounts of amateur performances under the patronage of royalty. Well, stage work is more improving, as well as more amusing, than much that society busies itself with everywhere nowadays.

COQUELIN'S THEATRE.

M. Coquelin has at last procured a site for his model fireproof theatre, and work will be begun at once. He is convinced that he will succeed in building a theatre which will be perfect for the security of the public. It will be divided into sections, which will be approached by separate staircases, and in case of panic can be emptied in two minutes. In order to prove that the building is absolutely proof against fire, when it is finished M. Coquelin and his architect will shut themselves up inside the theatre and will then have it set on fire.

MRS. POTTER DIDN'T KNOW.

The trial of Alfred Fossick, a lawyer of Maidenhead, Berkshire, England, charged with misappropriating $60,000, which he is said to have lent to Mrs. James Brown Potter, is continued in London. Mrs. Potter testified that Fossick, as her lawyer, undertook to raise from his clients a $65,000 mortgage on her property at Maidenhead. The money, she said, was required to work the Savoy Theatre. Mrs. Potter declared she never knew that Fossick was personally advancing the funds.

AN ERRONEOUS REPORT.

It has been widely stated that Mrs. Fiske is to open her season and that of the Manhattan company at the Manhattan Theatre, New York, with an elaborate revival of Tess of the D'Urbervilles. This is incorrect. Such a revival is on the cards, but it will not be made until after several new plays, which are scheduled for production by Mrs. Fiske, have been seen.

COMPANIES CLOSING.

The J. S. Garside Big Stock compapnpy closed a successful three years' tour at Clearfield, Pa., May 13. The season of 1905-06 will open at New Castle, Pa., in September.

Ben Hendricks closed at Racine, Wis., May 30, a season of forty weeks, which has been the most successful he has ever had.

The Majestic Stock company playing Bluebeard at the Majestic Theatre in Utica, N. Y., closed abruptly June 3, owing to poor business. W. H. Matthews, manager for Sam Pickett, the proprietor executed a bill of sale to F. R. Sealon, the stage-manager, and an effort will be made to raise funds enough to enable the members to reach New York. A number of local vaudeville performers volunteered to assist the company in a benefit performance given June 5. E. D. Eldredge, resident manager, gave the use of the theatre and went to New York to secure a new attraction to appear at the Majestic for the balance of the season.

De Wolf Hopper in Wang closed June 1 at Niagara Falls. Rehearsals will start soon for the production of Elysia.

The De Vonde Stock company closed at Halifax, N. S., June 10.

The Mamie Sheridan Wolford company, under management of E. L. Paul, closed season of forty-two weeks in Beloit, Kan., June 14.

ENTHUSIASM AT IRVING'S CLOSING.

The closing nights of Sir Henry Irving's London season have been characterized by remarkable enthusiasm, culminating Friday evening in scenes which recall those at the opening performance. The admirers of the great actor again besieged the pit and gallery entrances of Drury Lane Theatre from an early hour in the morning, despite torrents of rain. The large theatre was crowded throughout the representation of Waterloo and Thomas à Becket. The audience seemed insatiable, and Irving was called and recalled before the footlights. When the curtain finally fell he, responding to prolonged calls, made a speech, in the course of which he said:

"Your welcome has been a magnificent tonic. I may tell you that in the Autumn I shall be fulfilling engagements in England and Scotland before a three months' engagement in America, probably beginning in January, and in America, as you know, I have ever received a most bountiful welcome. If all is well I will meet you again next year."

After the performance Sir Henry was presented with an address and a massive silver loving cup, the gift of the National Association of Theatrical and Music Hall Employees of London and the United Kingdom.

THE JEFFERSON MONUMENT.

A ten-ton boulder will mark the last resting place of Joseph Jefferson, in the Bay View Cemetery, in Sandwich. The huge rock now resting in its bed of sand will be carted to the cemetery within a few weeks and placed on the Jefferson family plot.

After it has been placed in position a handsome bronze tablet bearing a simple inscription will be affixed. Mr. Jefferson's sons selected the boulder, which measures about fifteen feet across its face, or front, and is about twelve feet high. The top of the boulder is covered with moss and its sides and front shows its vast age. It now rests on the land of W. G. Beals, of Boston.

Charles B. Jefferson, who will superintend the placing of the boulder on the lot, says that the memorial will be in keeping with the ideas of his father, who was in love with nature, and that, while the family had not decided what inscription would be placed on the tablet, he thought that it would be the name, Joseph Jefferson, with the year of his birth and of his death. When the boulder is placed in position there will be a memorial service over the grave of the actor.

NEW THEATRE FOR THE BRONX.

In Decatur Avenue, near 199th Street, the Bronx, a plot of nine lots has been bought by the Edison Company. On it the company will erect a theatre and studio building. Entire plays in which moving pictures are a feature will be staged in the building, it is said.

MADAME GADSKI JUDGMENT AFFIRMED.

The Appellate Division of the Supreme Court handed down a decision, June 9, affirming the judgment for $948.83 obtained by Johanna Gadski-Tauscher against Clarence L. Graff. The amount in question was the balance claimed under a contract for the services of the plaintiff on a concert tour in 1901. The court affirmed the judgment without rendering an opinion.

MINOR NOTES OF THE THEATRES.

ACADEMY OF MUSIC.—Madame Schumann-Heink in Love's Lottery began a limited engagement at the Academy of Music last Monday night. The company is changed somewhat since the comic opera was seen at the Broadway Theatre last Fall. John Slavin is still funny in the character of the Irish boy, and Delight Barisch pleases with her beauty and her singing. Others in the principal roles are George C. Tallman, Karl Stoll, Ivy Clyde and Margaret Crawford.

FOURTEENTH STREET.—The Charles A. Goettler Stock company hereafter will be known as the Goettler-Winter-Marshall Stock company. This week's play is The Octoroon, or Life in Louisiana, in which Mr. Ratcliffe appears as Jacob M'Closky, Mr. Marshall as the American Indian chief, Wah-no-tee, and Miss Wall in the title-role, Zoe. The company is strengthened by a large additional force, there being twenty speaking parts and numerous extra people.

METROPOLIS.—Down Our Way, after a week at the Grand Opera House, is here this week.

PLANS OF MANAGERS.

The Shuberts contemplate bringing Ida Renee, the English music hall artiste, back to America for next season's tour of The Royal Chef. Miss Renee made her American debut in the musical comedy last August in New York, but was obliged to return home in order to fill engagements previously booked for her in London.

The English pony ballet, which made such a hit in Piff! Paff! Pouf! last season, will be jointly starred next fall with John Slavin in a new musical comedy, the book of which has been written by Stanislaus Stange. F. C. Whitney will make the production.

John Cort, president of the Northwestern Theatrical Association, has made a five-year contract with Florence Roberts, by the terms of which she will appear next season in a new play by Paul Armstrong, entitled St. Anne.

In Goshen, Ind., the owners of a theatre just constructed have decided to call the house the Jefferson Theatre. This will be the first city in the country to pay such a tribute to the memory of the dead actor.

W. H. MacDonald and William Pruett are planning an all-star production of The Mikado, which may be presented at either the Metropolitan Opera House or the Broadway Theatre this Summer. Both singers have made offers to several prima donnas and musical stars to appear in the cast of the Gilbert and Sullivan opera.

Louis Lytton will be featured by Gordon and Bennett in their Eastern Royal Slave company the coming season.

The Geezer of Geck, a new comic opera by Robert J. Adams and Paul Schindler, will be produced by Will J. Block at the Tremont Theatre, Boston, July 10, for a Summer run. Dave Lewis, the comedian, and Effie Fay will head the cast. The scenes of the opera are laid in Persia. Mr. Lewis will be a comic opera king and Miss Fay will appear as an American chambermaid at a Persian hotel.

ENGAGEMENTS.

Lillian Davea, for the Charles E. Blaney attractions.

Arthur Meredith, by Johnnie Adair, for the Adair, Gregg and Adair company, for characters. This is Mr. Meredith's second season with this company. H. Earl Motley goes as carpenter.

Harry K. Hamilton closed a season of forty weeks with the Osman Stock company at Covington, Va., and has signed for next season. Helene Reicha has just closed a forty weeks' season with the same company, and next season will again be featured with it.

Through Mrs. Scott Paine: Edwin Stevens and Tom Whiffen, for The Pearl and the Pumpkin; Toby Cralne, for principal soubrette for Al Wilson; Maude Poole, for prima donna in the Winnipeg Stock company, and Herbert Carter, for principal tenor at Lawrence, Mass.

PERSONAL.

Photo by Sommer, Phila.

BLOOMQUEST.—After a busy year in stock, as juvenile and light comedian at the Columbia Theatre, Portland, Ore., George Bloomquest is spending a few weeks around the lakes of Minnesota. Later he will cruise the New England coast with a launching party, coming to New York in August.

ROBERTSON.—Forbes Robertson will begin his second season at the Scala Theatre, London, early in the Fall. Among the first plays revived will be Diplomacy.

STODDART.—J. H. Stoddart is now at his home in New Jersey, rapidly regaining strength after his illness in Canada. He will probably be able to act again next season, though his family is trying to persuade him to retire permanently.

ADAMS.—Maude Adams, who underwent a minor operation for appendicitis on May 23 at her home in New York city, has nearly recovered her health.

BARRYMORE.—Officers of the *Caronia* say that when the vessel was stranded on Flynn's Knoll on May 11 Ethel Barrymore discovered in the steerage an elderly couple who were being returned to Sweden by the immigration authorities. The old couple were penniless and Miss Barrymore went among the passengers and raised $500 for them.

HAWTREY.—Charles Hawtrey and his company sailed for London on the *Oceanic* June 7.

IVELL.—Marian Ivell, formerly a member of the Savage English Grand Opera company, was a passenger on the *Kaiser Wilhelm der Grosse* June 6. She goes to Paris to study under the tutelage of Jean de Reszke.

HICKS.—Mr. and Mrs. Seymour Hicks (Ellaline Terriss) will sever their connection with the Vaudeville Theatre, London, the last of this month, and will start on a provincial tour in September with The Catch of the Season, returning to London in December to open the new Aldwych Theatre.

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Mannering) sailed on the *Oceanic* last Wednesday to spend the Summer in England and France, returning about August 1. Before they sailed, arrangements were made to cancel the remaining twenty weeks of Frank McKee's contract with Miss Mannering, who may appear in the future under the management of her husband.

WARFIELD.—David Warfield and his family were to take the train for the West at the Grand Central Station June 8. When he arrived at the gate a minute or two before train time the attendant told him his ticket by mistake had been punched Monday. While Mr. Warfield was changing the ticket his train, with his wife and trunks, pulled out and left him.

ELLIOTT.—Maxine Elliott, who opened at the Lyric Theatre in London April 25 in Her Own Way, will terminate her London season June 17, in order to be able to take a vacation before beginning rehearsals in New York.

BERNHARDT.—Madame Sarah Bernhardt starts her season this year at the Coronet Theatre, in London, Monday, June 19, when she will appear in Victor Hugo's Angelo, Tyrant of Padua. On Thursday La Dame aux Camelias will be given, on Friday La Sorcière, and the following Tuesday, June 27, Adrienne Lecouvreur.

PADEREWSKI.—Ignace Paderewski has arrived at his chateau at Geneva, Switzerland, and is said to be rapidly recovering from the effects of the shock received in a railway accident a month ago.

NETHERSOLE.—Olga Nethersole will return to the United States, and open in New York City next October in Dedate, by Paul Hervieu, which was a success at the Théâtre Française in Paris last season. The English adaptation is by W. L. Courtney, the London critic and playwright. Following her season in New York she will appear in twelve of the larger cities in the United States *en route* to San Francisco.

KELCEY—SHANNON.—Herbert Kelcey and Effie Shannon will sail for London to-morrow (Wednesday), where they will remain until late in August. In England Miss Shannon will confer with English authors regarding a play for her use next season.

CARUSO.—Caruso, the tenor, is having constructed near Florence, Italy, a magnificent villa, for which he has drawn all the plans himself. It is his intention to permanently install his family there, as the older of his two boys is now seven years of age and will soon need schooling.

THOMAS.—Augustus Thomas has finished the manuscript of the comedy in which John Drew will open his next season at the Empire Theatre.

The Trust's Ambition.

San Francisco, Cal., Bulletin.

The Theatrical Trust would like to take charge of the inauguration ceremonies at Washington in 1908. It would even agree to limit the price of standing room.

TELEGRAPHIC NEWS

CHICAGO.

Theatres Closing—The Mayor of Tokio Produced—Hopeful Plans.

(Special to The Mirror.)

CHICAGO, June 12.

The bills this week: Grand Opera House, It Happened in Nordland; Illinois, Little Johnny Jones; Studebaker, Mayor of Tokio; Chicago Opera House, Land of Nod; Powers', Isle of Bong Bong; La Salle, Isle of Spice; Great Northern, Buster Brown; Columbus, stock in Man from Mexico; People's, operatic stock in Fra Diavolo; Avenue, May Hosmer and stock in Man from Nevada; Criterion, Old Pard Mine.

McVicker's closed Saturday and the Garrick yesterday. The Bush Temple season ended last night. The Columbus will close next Saturday, and the run of The Isle of Bong Bong at Powers' will end June 17. The theatre may close for the Summer at the same time. The run of Kafoozelum in Chicago and the season at Hyde and Behman's will close June 17. The Criterion is to be open only a week to try out Lincoln Carter's Old Pard Mine.

McVicker's will reopen next Sunday with Sky Farm for a few weeks.

The Isle of Spice, once more played in one scene, is well sung and played again at the La Salle, though familiar faces are absent and not forgotten—*i.e.*, Cecil Lean, Toby Lyons, James Marlowe, and the rest of the family. George Fiske is an ideal lieutenant, investing the part with its proper dash and romance, and singing it finely. He gets many encores. Another vocal conquest is made by John Hendricks as Kashon with "Take Me Home" and "Broadway." His voice is peculiarly rich and interesting and fully appreciated at the La Salle. Harry Watson and Carlton King were a popular pair as the two deserters, and Alice York and the broilers made the usual hit. Charles Pusey did fairly well as Bompopka. The chorus was excellent.

Richard Carle's Mayor of Tokio, music by William Frederick Peters, was produced at the Studebaker last Monday evening. It was only a moderate success. The critics had many pleasant things to say and some unpleasant, and the first-night audience was expectant, cordial and enthusiastic whenever there was any chance to be. It filled the house in spite of the warm wave. The "farcical opera" is in two acts, showing very handsomely a public garden in Tokio and a scene outside a jail in Tokio, with a view, back centre, of the Harbor. The only craft in the harbor is the private yacht of a rich American, a character in the play. The entanglement is rather reminiscent, but there is a refreshing distinctness in the way Mr. Carle has carried out the plot up to the closing moments. A conspiring Japanese general desires to marry the daughter of the Mayor of Tokio. She does not love the general. She is rescued from her predicament by a brave, handsome and manly American, son of the yacht owner, who has run away to be tenor in an opera company. This company, after an awful experience in Australia, reaches Tokio. The arrival of the troupe with their wardrobes in their cheap telescopes is one of the best incidents of the production. It happens early in the first act. The Mikado, expecting a royal party to visit him, sends word to the Mayor to look out for them, and the Mayor, of course, mistakes the hungry and fantastic players for the princely visitors. The Mayor, for conspiring against the general in behalf of his daughter, is condemned to be tickled to death with feathers, ostrich feathers only, and the Mayor owns the only ostrich in Tokio. A chase for the bird begins, and he crosses and recrosses on the run in the latter part of the last act. Suddenly all is supposed to end happily, but the finish is very unfinished. Monday night the audience did not linger at all after the final curtain. As Kidder, the impresario of the stranded troupe, Mr. Carle has given himself a part that reminds one of many such that have trod the boards for comedy effects. Kidder gives Mr. Carle opportunities for his characteristic remarks, business and songs with dancing. His voice was gone on the opening night, but he was cordially excused and compelled to respond to many encores. His biggest hit was with a donkey and cart which he drove across the stage after the close of the second act, as a take-off on the teamsters' strike that has bothered Chicago for two months. Two policemen walked soberly behind the cart, and tacked on the side of it was the placard, now familiar in Chicago, announcing the Federal court injunction against interfering with the progress of the vehicle. The first act had gone fairly well, and with this extra touch of wit the audience was encouraged to expect more good things. But the second act disappointed. Like the first, it was deficient in music, and it was more deficient in "go." Hortense Mastrette, as the Mayor's daughter, won enthusiastic applause with her first song and was an ever-welcome figure after that. Edward Garvie had an admirable make-up which predisposed the audience in his favor when he appeared, but he failed to keep the impersonation up to the cleverness of the picture. This was partly due to lack of time, and partly to an underestimation of the grade of wit and humor required. Emma Janvier, as the wardrobe mistress, in her well-known style was one of the best characters in the production and was duly appreciated. May Boley's bright personality made the American heiress pleasing. Minerva Courtney as the soubrette and William Rock as the song book boy made a hit with their dancing, Rock having very little opportunity for his ability. Edmund Stanley as the tenor and American suitor for the Japanese Mayor's daughter, didn't seem to be singing as well as in The Tenderfoot and had no such opportunities. A very little of that Russian spy repetition of "ski" and "vitch," iterated *ad nauseam*, would do. Addison Maderia as the general was satisfactory. The cast included Charles W. Meyers as the Russian, Jess Caine as the court physician, Edwin Baker as the octogenarian royal messenger, William H. Platt as the bodyguard, Rollo Carnegie as the Ostrich, and Madge Vincent, Olive Roberts, Ines Bauer, Selma Harris, Irene O'Donnell, Marie Salisbury, Helen Brandon, Daisy Johnstone and Kathryn Ardivani in the Peanut Ballet, and Adele Rowland, Kathryn Bunn, Ethel Lloyd and Eleanor Burton as the friends of the Mayor's daughter. The chorus was attractive, but could have been more effectively costumed. It could hardly have been less effectively employed.

James S. Hutton, the former Chicago manager and recently of the World's Fair press bureau at St. Louis, is now associated with E. J. Austin's "New York to the North Pole" enterprise at Coney Island, New York.

George Klimt and Frank Gazzolo have arranged to start their several attractions next season as follows: Honest Hearts, with Alma Hearn, at the Criterion, July 30; Big-Hearted Jim, with George Klimt, Aug. 20, at the Alhambra; On the Bridge at Midnight, at the Rijou, July 23.

There will be an "isle" ball game next Friday, if there is no hitch in getting the League grounds. The two nines will be made up from members of The Isle of Spice and Isle of Bong Bong companies, and the nines will start at a downtown point for the grounds, headed by a band.

William Jossey announces that his Columbus Stock company will reopen the theatre July 30. He also announces that Martin and Jossey have secured the control of The Holy City for the West and South, exclusive of routes already booked.

Billy Marble and Mrs. Ella Marble, who were out all season with For Her Sake, have been re-engaged. Mr. Marble, having been in stock at McVicker's before the war, is listed for honorary membership in the Ancient History Club as soon as Archie Ellis gets through fishing.

The New American Theatre is to become a combination house, if a bit of information given THE MIRROR last week is correct. The informant, a Chicago manager, said the deal was about closed.

The site of Joseph Weber's proposed Hippodrome seems to be on Wabash or Wabash and State Street, including Cleveland's Theatre property. I understand that arrangements are made with the Mandels, who ask $150,000 for property they bought of the late Mrs. McVicker for $50,000, but that the owners of the Cleveland Theatre property will take the Hippodrome building as security for lease money. The South Side Elevated would run between sections of the Hippodrome if it extended from Wabash to State, as the road runs down the alley between State and Wabash. If the Hippodrome is on Wabash only, then the elevated will run along in the alley behind it.

Manager Campbell says positively that the La Salle will be open all Summer, whether The Isle of Spice runs that long or not, as he has a new comedy ready. W. J. Benedict, manager of The Isle of Spice for R. C. Whitney, said that the remarkable record of The Isle of Spice at the La Salle before it went on the road led him to expect more business than it has done. Still, the attendance has been very satisfactory, and Mr. Benedict is quite ready to compare his statements with those of any other attraction in town. The arrival of the cool wave the middle of last week filled the La Salle and caused marked improvement at other houses.

William Goodhue is in town, arranging to send out Carolyn McLean in Young Mrs. Winthrop and other plays, for a Summer tour of resorts.

R. C. L. Whitney says that The Isle of Bong Bong road tour will open at Detroit Sept. 11, and that he will have next season two Isle of Spice companies, Stella Mayhew in a new production, The Show Girl, The Summer Girl, a new musical attraction, a genuine comic opera not yet named, and The Land of Nod, if it proves successful. The comic opera will be produced in November.

After a fishing excursion in Michigan, Manager Archie Ellis, of Hyde and Behman's, will go East for the Summer.

East Lynne was capably played by William Jossey's Stock company at the Columbus last week, and, after the cool wave came, seemed to exert some of its perennial strength. Jane Evans showed improvement in emotional acting as Lady Isabel, and Vera Hamilton's Barbara was generally excellent. Louise Dainty played Joyce very well. William Jossey and Arthur Lynds as Carlisle and Levison were satisfactory.

Rose Garland, the trials of a country beauty married to an artist, pleased the patrons of Howard's last week. J. G. Odell was an acceptable Jack Gordon, and Clare Evans was good as the character old man father of the beauty. Laura Hulburt played Rose with simplicity and naturalness in the emotional scenes.

Horace Edgar ("Ed") Buchanan died at Camp Keyes, Wis., a few days ago. He was being treated for tuberculosis. Mr. Buchanan was well known in the West as an actor and musician. He traveled for a number of seasons with his brother, Robert, and managed his own company and others. The funeral took place at Waukegan, where the Elks had charge of the burial.

Otis Skinner, Mrs. Skinner and party occupied a box at It Happened in Nordland at the Grand one night last week.

Allen Lowe, having collected his royalties for Kafooselum, returned to New York last week.

The Kafooselum company will open in Boston June 26, in a musical comedy called The Geezer from Geck. Toby Lyons will play the sheriff and introduce his new hit, Little Phœbus Nemo. The production is booked for the Tremont.

George Alison and Gertrude Rivers, of the Bush Temple stock, have gone to Massachusetts for the Summer.

Sam Morris, formerly of the Avenue and Marlowe, having sold his interest in the Marlowe to Mr. Marvin, his partner, has been in Kansas City, where he may get a stock theatre.

Lew Fields said Saturday that his company probably would be seen in a new production before it left the Grand. A name for it has not yet been chosen.

The Ruth Burnett company will play a stock season at the Schwartz, Waukegan, beginning the latter part of the month.

The Chicago Opera House has been virtually sold out for the Land of Nod opening to-night.

The "new version" of Kafooselum, put on last week, wasn't very new except Toby Lyons' novelty, the queer poet, Little Phœbus Nemo. Every time Toby came on as Nemo he introduced a new freak hat and recited strange poetry, and the combination of noiseless comedy caught the audience at once. It was just the sort of humor the production needed and quadrupled the laughs. Nemo ought to make a big hit in Boston, where Toby goes with the company.

Rowland and Clifford announce the purchase of The Minister's Daughter, which came to town under Leonard Grover's management, and played the Alhambra and Marlowe. Mr. Grover went to New York. Some of the company remained here.

Ulric Collins, Claire McDowell, Helen Douglas, Marie Boland, Frederick Burton, Leonard Ide, S. F. Cairns and Edward Gorman are in The Sky Farm company at McVicker's next week.

Little Johnny Jones drew well last week, and seemed in for a good Summer run at the Illinois. George Cohan, Tom Lewis, Truly Shattuck, Ethel Levy and the other favorites were as successful as ever.

"The best dramatic company baseball team in the country," as George Cohan is said to have fondly designated the nine of his company, had to bite the dust in a game last Thursday for the benefit of the Actors' Fund. A nine from It Happened in Nordland made a score of six to five for the Little Johnny Joneses before the close of the eighth inning, and then held the desperate Johnnies to a goose egg in the ninth. About 1,500 people saw the victory. Captain Anson, city clerk of Chicago now, umpired, and Lew Fields was there to encourage his side. James J. Corbett, who was on the All Round Chicago nine at first, went to Cohan's when the Brady nine withdrew from the proposed contest with Cohan's, and finally landed in the Nordland nine. He played good ball. The other Nordlanders were Ed. Lenihan, Jack Harris, Charles Mitchell, George Stubinger, George Dill and Messrs. Stift, Smith and Olson. George Cohan was around in a baseball suit, but he didn't play. This left Tom Lewis as the star, with Sam Harris and Messrs. Kaynor, Ringsdor, Gebest, Aynor, Black and Nerger. THE MIRROR is grateful to Pauline Frederick, of the Nordland company, for assistance in reporting this important game. There are rumors of another, next week, for revenge.

Recent engagements through Wildman's agency include: Cecil Owen, Ray Foster, Frits E. Boone, Jack White, Bernice Howard, and Dollie Davis, with the Holden Stock at English's, Indianapolis; Fred Reynolds, John Mellon, Rene Harrison Sharron, and Marie Bonsel, with the Portsmouth, Ohio, Stock; Frank Weed, Arthur Lynds, Charles Lockins, Walter Harmon, Bernard Craney, Vera Hamilton, Louise Dainty, Agnes Bilal, and Marie Le Brahey, with the Columbus Stock, Chicago; Frank Harris, Harry Todd, Harry Buchanan, and Grace Ferrard, with the Mrs. Wiggs company; Clyde Hess, Thornton Friel, Eddie Morton, Richard F. Ruff, George E. Cole, Emily Hess, Isabel Barr, and Leila Bummerlin, with the Sheboygan Stock; George Barry, Fred Julian, J. L. Todd, Ed Kimball, Edith Julian, and Maude Parker, with Ferris; Franklin Hall, Hugh Irvington, Allen Kelley, Charles Murphy, Nellie Granville, and Dora Swearingen, with the Paducah Stock; Will Fredericks, George Thompson, D. C. Selden, Frank Armstrong, Lawrence Williams, Ida May Nelson, Alice Belden, and Eva Earle, with the Klimt Stock; Frank De Leon, W. A. La Velle, Minnie Adams, Lottie Weston, and Emma Wood, for the Sans Souci Theatre, Chicago.

Manager Burrill, of Howard's, last week expected to close his season of stock at Howard's and open a park theatre season at Kankakee.

Arthur W. Smith, comedian with the Woodward Stock and later with Too Rich to Marry, is at San Angelo, Texas, endeavoring to recover his health.

Louise De Varney has returned to the city after a season as ingenue and soubrette with Little Homestead.

OTIS L. COLBURN.

BOSTON.

Summer Season at the Castle Square—Opera at the Tremont—Benton's Gossip.

(Special to The Mirror.)

BOSTON, June 12.

One more house—the Globe—has joined the great majority of closed theatres, and will not reopen until the middle of August.

The conspicuous feature of Boston theatricals to-night was the opening of the Summer season at the Castle Square, where the aim has been to get back as many of the old-time members of the earlier stock company as possible. The result has been especially pleasing, as was shown in the presentation of The Senator, which was one of the best the play has ever had here. There were demonstrations June 10 in honor of all those who will be absent from the local stage until the opening of the Fall season on Labor Day. One of the most interesting features of the presentation this evening was the Mrs. Hilary given by Mary Sanders.

The Summer season of musical comedy at the Empire has opened most auspiciously, and The Belle of New York has proved an exceedingly fortunate selection as the opening attraction. It is uniformly well played throughout, and principals and chorus unite in good work. The strongest personal hit has been made by Will H. Sloan as the polite lunatic, although Dorothy Hunting was a very close second in the title-role. An excellent Fifi is that of Edith Yarrington, who will have her full opportunity when Jack and the Beanstalk is revived. Adolphe Mayer has selected a strong company and the season opens auspiciously.

This is the 200th performance of The Prince of Pilsen in Boston, and as this marks a record which has not been equaled in Boston in recent years the occasion is observed by the presentation of genuine Heidelberg steins as souvenirs. This is the last week but one of the Summer engagement of The Prince of Pilsen at the Tremont, and the prosperity of the clever piece is as great as ever.

The Earl and the Girl continues to good business at the Boston, and no limit is in sight for the run of the musical comedy. The theatrical prophets of Boston who predicted a short life to the production at the present time will have to go out of business, since no limit is now in sight, and this success is well deserved. Georgia Caine and all the other principals have scored marked personal hits.

Lucky Ranch is the play of the week at the Bowdoin Square, with Charles Miller in the dual role of the two brothers. An interesting new member of the stock company is Annette Marshall, a Boston girl, who makes her first appearance in this play. Who Owns the Baby will be the next piece to be presented.

Lawrence McCarthy, manager of the Boston, has been in New York and Philadelphia during the past week. His trip was largely in the interests of Fantana, which has been selected as the opening attraction of this theatre next Fall. It will probably be given a long run, although the original engagement was only for four weeks.

Walter Lewis, the son of Horace Lewis, the comedian, received his degree as a Master Mason last week at St. Paul's Lodge in South Boston. The occasion was made a notable one in his honor, as all the parts in the exercises were taken by past masters of the lodge—all save one, which was filled admirably by the father of the popular young actor. Napier Lothian, the veteran musical director, attended and received a great demonstration, as he joined the lodge twenty-seven years ago. He made an interesting address filled with reminiscences.

All the theatrical agents seem to be going circuswards. James J. Brady and Thomas Namack have both been in town during the past week ahead of the Ringling Circus. Mr. Brady has been looking out for Boston, while Mr. Namack has been on the New England circuit.

George W. Sammis has already received four flattering offers for the rights for the dramatization of On Satan's Mount.

Mary Hall will return to the Castle Square as leading lady next season, and will make her first appearance as Rosalind in As You Like It.

William D. Andreas business manager of the Park, and Mrs. Andreas start for the West this week, and will spend the rest of their vacation in Wisconsin. They will enjoy six weeks of fishing in Lake Superior.

H. Price Webber, manager of the Boston Comedy company, was in town last night on his way to New York. A feature of his coming season will be London Assurance, with Edwina Grey as Lady Gay Spanker. He will have an entirely new supporting company.

There was never more uncertainty in regard to a coming season in Boston than there is at the present time. Nearly all the houses which are closed do not know definitely the date on which they are to open or the attractions which they will present. The last season in New York was such that there is not a long list of successes clamoring for presentation before the Boston public.

Hugh C. McNally, the dramatic editor of the *Herald*, has been in California during the past week, being one of the prominent members of the Boston delegation to the convention of the Knights of Columbus.

Frank R. Cauley, ticket agent at the Park, is manager of the Summer theatre at Bass Point this season.

Frances Starr is to be the guest of Lillian Kemble for the first few days of their vacation from the Castle Square. Miss Kemble entertained the young ladies of the club named after her at the conclusion of one of the matinee performances last week.

Charles Mackay will not come to the Castle Square after all, although he has been mentioned in announcements as a prominent member of the stock company for the Summer. There was a disagreement in regard to terms, and as a result he will remain in Buffalo. He has completely recovered from his recent illness.

Thomas E. Shea has a new version of Brutus; or, the Fall of Tarquin, for use the coming season.

Henry W. Savage was a classmate of Theodore Roosevelt at Harvard, and will share in the festivities of the anniversary celebration at commencement this month. It is an unusual honor to have the President of the United States at Harvard.

William Armstrong, of The Earl and the Girl, has leased a cottage at Marblehead for the Summer. Fred W. Sweifel, the manager of the company, will be at Winthrop.

Horace Lewis has left his home in this city for the final rehearsals of Men and Women with the Metropolitan Players, who will be in St. Paul all the Summer.

Louise Willis, the Widow in The Prince of Pilsen, has declined an engagement as principal boy in the Drury Lane pantomime in London, as she has renewed her contract with Henry W. Savage.

Arthur Hare and Miss Bartlett, of Charles Hawtrey's company in A Message from Mars, sailed from this port for Liverpool last week on the *Teutonic*.

One of the pleasantest features of the final celebration of the friends of Ward and Vokes was the presentation of silver loving cups to the two comedians. These were the gifts of the company playing A Pair of Pinks.

Mrs. E. H. Crosby, wife of the dramatic editor of the *Post*, is receiving many messages of sympathy from theatrical friends upon the death of her father, E. M. Robbins, which occurred last week.

Another death that will be learned of with sorrow is that of Frank N. Scott, who was one of the old-time critics of this city. His last experience in that capacity was on the *Standard*. He was a soldier in the war in the Thirty-eighth Massachusetts Regiment, and was well known among theatrical men twenty years ago.

Carlotta Nilsson, who made one of the great hits of Letty last season, has been spending a few weeks with friends in East Braintree, a quiet country place a short distance out of Boston.

The members of The Prince of Pilsen company are having a series of boat races on the Charles near Norumbega Park. In the first the winners were Thompson and Bloom, with St. Clair and Mallory as close seconds. Jess Dandy made the presentation speech.

Signor Bimboni, the musical conductor, is completely convalescent, and has sailed for Europe. His daughter Elsa will become the bride of Dr. Giannone in Rome, June 28.

J. Frank Hale, the broker who came into prominence when he married Tessie Mooney a few weeks ago, won his case in court last week when sued for $15,000 as commission by George H. Gale.

A man who was taken on the street with cerebral hemorrhage and was removed to the City Hospital, where he died, proved to be Alley B. Phillips, the old-time scenic artist, although he was better known about the West End as Howard C. Alley. He was a nephew of Wendell Phillips. Had the discovery not been made he would have been buried as an unknown in a pauper's grave.

JAY BENTON.

ST. LOUIS.

Norton Breezily Chronicles a Variety of Summer Amusement that Seems to Be Popular.

(Special to The Mirror.)

ST. LOUIS, June 12.

Summer things are looking about right in St. Louis, now that the Tyrolean Alps, of World's Fair fame, have swung into line, which event occurred Saturday afternoon and night, with a trial at prying off the lid on Sunday afternoon and evening. James J. Hannerty, late of the Century Theatre; Robert Patterson Strine, of the Choral-Symphony Society; Richard Spamer, of the Garrick press department, and kindred spirits, all experienced hands, have the lead of things, backed by the big brewers, who insist now more than ever that the St. Louis and adjacent public shall be indulged in the gentle art of beer drinking in the eventide, drinking in dulcet orchestral sounds at the same time. John Lund, late of the Pan-American at Buffalo, of New York and Saratoga, is the orchestralist, and the manners he has put into his St. Louis Fifty, under a specially erected shell-like canopy, shows him to be something more than a mere baton swinger—a tonal educationalist of the first rank. Lund is putting up excellent programmes: they neither reach over the heads of the people, seeing that their ears are already near the top, nor below the line of acceptableness in that he will not play rag-time. If rag-time is the cry, Lund plays them an opera overature as an encore, and then the drinks are on him or her who guesses wrong, as most of the auditors generally do. Your average open-air concert-goer may be *au fait* on The Royal Chef and Higgledy-Piggledy, but when you tune up Mascagniello, Merry Wives of Windsor or the Queen of Sheba (either Gounod's or Goldmark's) you've got them guessing. Title guessing as a means of musical culture amid the ruins of the world's biggest World's Fair is a pastime that may become popular if not lost in the maze of steins that float before your vision and obscure the stars when held aloft at midnight by the Germans of the Permanenter Kommers (not incorporated). But in Lund—jolly, fat, jovial Lund—and his merry stick St. Louis at last has a musical director who has been nothing else all his life. He did not graduate from the bassoon trust, nor play a variable first fiddle, to be promoted over the heads of others to a position on the podium where he might be the cynosure of all eyes, etc., but started out in his art-life with the definite proposition to become and remain an orchestra conductor. This he is very fast proving himself to be before a clientage that can make or mar a man's artistic fame just as quickly as any other that can be mentioned in this relation. The heterogeneous musicians under Lund are just as likely as not to be a real orchestra if they go the Summer route with him this trip. A complete change of programme is ordered for every afternoon and night, matinees on Saturday and Sunday.

At the Crawford Elias Glickman, of the Pavilion Stock company, of Chicago, has just concluded his Yiddish season. They played Der Greener Yid and a drama, Jacob and Esau, closing last night with one performance of Goldne Medinah. Madame Clara Rapaelo, "a prima donna of note in her own sphere," as Louis Dodge has it, proved a pleasing and effective singer for whom the fates should soon decree a less restricted environment. The earnestness of all the members of the company was generally commended, and it would be a nice speculation as to what would happen were their bill to be transmuted into English, retaining the original flavor and thus making it accessible to domains other than those of classic Morgan Street, Seventh and way stations.

An excellent bill following Police Relief Association week is on at Forest Park Highlands. Staley and Birbeck are the topnotchers, giving a transformation scene from parlor to blacksmith shop and return that is truly amazing on the score of celerity. Much novelty music is offered in the middle distance, the shop, with its anvils, etc., coming in handily in this relation. Madame Slapoffski, a pretty Russienne, sings in vibrant voice a song about "Schoene Minka, ich muss scheiden," which has a very sympathetic quaver or twain. Schrock and Rice, banjo jugglers; M. Pewitt, clown; Freese Brothers, a cool character comedy proposition; the biograph, with local touches, etc., make up a very attractive bill, which Mrs. Howard says is "all the money."

For the benefit of the Woman's Training School an entertainment was given at Recital Hall, Odeon Building, that contained some pleasant features. Miss Clara Wuellner, piano soloist; Miss Elsa Moxter, soprano; Miss Carradino, piano; Miss Mary Quivey, violin, and a mixed quartet, contributed interesting talent. None of the participants had ever before appeared in public and their self-possession was grateful and comforting, like a certain English brand of cocoa.

Manager Washburn, at West End Heights, after a fine series of afternoons and nights with Pink Dominoes, put on a farce-comedy, My Wife's First Husband, this afternoon. Carrie Lamont and Helen Lackaye are agreeably cast and manage to get their pictures in the papers on the score of good looks alone. Harry Burkhardt and Charles Seay are doing good work, and the proximity of the big resort to Forest Park Highlands is not hurting it so much as was last year the case. The old town is growing, and the battle with the heat makes a success of almost anything run halfway according to Hoyle. Washburn starts things at half after eight now, and by that time his best seats are generously occupied. Those that have not the price can wander in the thickets that skirt the artificial lake and regale themselves to their hearts' content.

A song and drill called The Zulu Hall of Fame is among the popular things at the Suburban. The Groh family of acrobats is making a hit well deserved considering their ambition and self-sacrificial endeavors. Show Folks (no patent reference to the Missourian "Show Me") is on for the week. All the members of the cast get a chance and the incidental music is of the snappy variety.

Indefinitely "at the terminus of the Olive Street line" up to every midnight in their sheltered tent an *al fresco* company calling themselves the Berkely Players are holding forth in true Elizabethan style, no doubt superinduced by the recent influx of the Ben Greet cult. Josephine Winters, another cool cognomen, heads the venture, and Midsummer Night's Dream is her essay. Also As You Like It is to be tried, and the most sliding of price scales is on tap. Miss Winters is giving the "terminus" an almost classic vogue.

Mannion's Park offers Mr. and Mrs. Robyn, the Marott Twins, comedy bicycle duo; Furguson and Tasmore, singers and dancers; Dubec's trained dogs, rats and cats; Willis K. Hill, black-face comedian; the kinodrome and other attractions suitable to the occasion. It will thus be seen that, all reports to the contrary notwithstanding, Mannion's Park is in commission and gets the four-line life line from one or two papers. Family groups constitute the larger part of the attendance that does not try to get a peek from the side hills of Klausman's Brewery Grove from over the fence. Also a few soldiers from Jefferson Barracks, including a contingent of the little brown men from the benevolently assimilated

Philippines. Fame is silent as to the doings at Eclipse and Hashagen's.

With Butterflies, a dramatic version of Ouida's "Motha," the season of the Rujaero company at the Imperial has come to a close. Miss Rujaero has not worn out her welcome; on the contrary, but for the weather, which makes theatricals indoors impossible from this forth, the gifted, energetic and talented young woman might stay at Tenth and Pine streets indefinitely. She has played a profitable engagement and received the best sort of treatment from the house management and the press. The very daring of her undertaking made friends for her from the start; such is the perversity of human nature that we are agreeably entertained when we see a courageous person attempt the almost assuredly unprofitable and get away with flying colors and our money. This also closes the longest season for continuous performances on record in St. Louis, the Imperial having opened July 31, 1904, with Blanche Bates in The Darling of the Gods, which ran all Summer and Fall, after which the regular season began, the management being fortunate in quite a number of its bookings. In just another six weeks the house would have been continually before the public one entire calendar year, a feat without precedent in these parts of the world. Blanche Bates is kindly remembered here for giving us this truly metropolitan start, testing out, as it were, our sustained capacity of absorbing the dramatic pabulum.

Changes quite numerous are announced at Delmar Garden, where Stage-Manager Jones is ruling things with an iron hand. Atherton Furlong has left for New York, Harry Short is about to leave, so is Fred Runnels, and the newcomers are Gus Weinburg, a great favorite here, formerly with the Grand and Imperial stock companies, and Eddie Clark, a popular Castle Squarian, known all over town, and without whom, of late, no Delmar season has been quite complete. Nellie V. Nichols is also to quit the company, and arrangements are pending to supply the Delmar with a new soubrette and a new soprano. These changes are inseparable from the Summer business in St. Louis, and likely to be more frequent owing to a certain public fickleness and greater competition in the hot season field. The Girl from Dixie is on this week, the opening last night being marked by fine attendance. All the gardens continue to suffer from "the lid," increasingly so, in fact, now that the hot weather is upon us, and the steins and schooners are hard aground on the bars on Sundays. At that the Delmar show is the best of its kind we have, and Manager Norton is working earnestly and intelligently for success which is yet to be his in goodly measure. Things are by no means at their worst, and yet they are mending.

J. A. NORTON.

PHILADELPHIA.

Coming Thro' the Rye to Continue—The Dancing Master—Houses Closing.

(*Special to The Mirror.*)

PHILADELPHIA, June 12.

Outdoor amusements hold full sway, though the few theatres still open are doing fairly well, the cool weather up to date being in their favor.

It was originally announced to close the season of Coming Thro' the Rye at the Casino on Saturday evening, but the programme has been changed and the piece continues here until further notice, so as to keep the company intact for a New York city date. It is a first-class entertainment, full of special novelties, catchy music and pretty girls.

Simple Simon Simple is a genuine success at the Park Theatre and remains for an indefinite term. The fiftieth performance with souvenirs occurs June 20.

Forepaugh's Theatre Stock company this week give the first representation in this city of The Dancing Master, with George Barbier, John Ince, Thomas McGrane, Edwin Middleton, Thais McGrane, and Adah Sherman in the principal roles. Special attention has been paid to the stage settings, and it is truly a first-class production. Gretna Green June 19.

Arthur Maitland, of the Forepaugh Stock company, is at the Cooper Hospital, Camden, N. J., with a serious injury to his ankle received while out boating by his foot coming in contact with the motor machinery. He will likely remain at the hospital for several weeks.

Victor Herbert's Orchestra opened at Willow Grove, June 11, for a three weeks' engagement.

This is the last week of the season at Hart's Kensington Theatre, being the eighth week of the stock company, the programme is Prince of Liars, with specialty acts added. The season has been profitable.

The Maxim De Gross Opera season at the Grand Opera House lasted a single week. The members of the company were disappointed on salary day, but received a portion of their money and transportation to New York through the generosity of the house management.

George A. Wegefarth, manager and lessee of the Grand Opera House, underwent a second operation for stomach trouble at the Episcopal Hospital, in this city, June 8. His many friends hope for a speedy recovery, but it is feared he must remain under doctors' care for long period. W. D. Wegefarth, his son, is looking after all business interests.

The Cincinnati Stock company, under George F. Fish, closed its two weeks' season at the Chestnut Street Theatre, June 10. Arrangements have been made to play annual engagements at this house.

The New Lyric Theatre, under the management of Shubert Brothers, is rapidly approaching completion, and will open early in September with an army of attractions that will surprise the entire community, especially our best class of theatregoers, who have heretofore been deprived of patronizing the latest New York successes.

S. FRENNEBERGER.

WASHINGTON.

Summer Stock—Open Air Shakespeare Attracts—Notes.

(*Special to The Mirror.*)

WASHINGTON, June 12.

The fifth week of the stock company season at the Columbia Theatre commenced successfully tonight with a charmingly interesting performance of the refreshingly breezy comedy, The Masked Ball, in which Guy Standing as Dr. Paul Blondet and Charlotte Walker as Susanne Blondet artistically sustained their reputations for popular leadership. Again the individual members of the company gave such well-rounded portrayals of the parts assigned them as to score strongly in the esteem and approbation of a big opening audience.

Open air performances of Shakespeare's plays have always been, when presented here, a big drawing card. The universal interest manifested in the Junior Republic benefit, which was inaugurated to-day by the Sylvan Players in the beautifully picturesque surroundings selected at Connecticut Avenue and Woodley Lane, guarantees for the three-day season of six performances, if the weather holds clear to the end, events that will be notably strong in society patronage. To-day's presentment was As You Like It in the afternoon and Merchant of Venice at night, with Sydney Herbert and Alida Cortelyou in the leads as Jacques and Rosalind and Shylock and Portia. They were supported by an excellent company of players. In Twelfth Night Mr. Herbert will appear as Malvolio and Miss Cortelyou as Viola. The District Commissioners were specially invited guests at the opening performance. In case of inclement weather the Tuesday and Wednesday performances will be given at the Lafayette Square Opera House.

In the death of Beriah Wilkins, the proprietor and publisher of the Washington *Post*, which occurred during the week, the theatrical profession, both here and abroad, suffered the loss of an ardent admirer, who was always noted as a leader, either for defending the rights or elevating matter pertaining to the stage.

George W. Denham and James T. Galloway are now busily engaged with insurance experts adjusting their losses for the fire that wiped out their property and valuable theatrical records of the past that were fully insured at the club house at Four Mile run, Va. They were destroyed last November. Morgan A. Sherwood and Walter Allen had adjoining property of the same nature for shooting and fishing sports. Their losses were complete, with no insurance.

Rudolph Aronson was in Washington last week, the guest of Reginald De Koven. During his stay he secured the musical rights for the production of The Fencing Master in Paris next Fall.

JOHN T. WARDE.

PITTSBURGH.

The Bijou Closes—Summer Opera at the Nixon—Office Building for Avenue Site.

(*Special to The Mirror.*)

PITTSBURGH, June 12.

This is the last week of the regular theatrical season here, as the Bijou, the only house open playing season attractions, closes on Saturday night. During the Summer it will be thoroughly renovated, and will open early in August. The James Boys in Missouri is the offering this week.

The Nixon began an experimental season of light musical attractions to-night with the W. T. Carleton Opera company in When Johnny Comes Marching Home, to be followed by The Mikado.

The parks are all doing a large business, especially Luna Park, which began its career last Monday, when it is stated about 30,000 people were in attendance. The other parks, Kennywood, Southern, Oakwood, and Calhoun, controlled by the Pittsburgh Railways Company, are all offering good attractions, and it is said they are doing a 50 per cent. better business than at this time last season.

Margaret Brownlee has returned home after a five weeks' enjoyable sea journey through the West Indies.

St. John Lewis, scenic artist of the Alvin, has in contemplation the production and management of a play for the coming season, which is founded on this city.

R. M. Gulick, manager of the Bijou, accompanied by Mrs. Gulick and his sister-in-law, started on a trip to New York city last week in his new automobile, and from the telegrams received while en route the whole journey was very enjoyable and successful.

Since the destruction of the Avenue Theatre by fire, the local fire insurance men have been visiting the playhouses to see that every law, under their contracts, is being carried out. It is now believed that a large office building will be erected on the site of the razed Avenue instead of a theatre, as there is not sufficient space to build a theatre under the existing laws of the State, which provide for a wide alley on each side.

ALBERT S. L. HEWES.

BALTIMORE.

Bands at the Summer Parks—Opera Season at the Academy Closed.

(*Special to The Mirror.*)

BALTIMORE, June 12.

The Royal Artillery Band with vaudeville attractions is entertaining the crowds visiting River View Park. Special arrangements have been made to care for the large numbers interested in the naval manœuvres which began last night by the fleet on the Patuxent River attacking the local forts. The vaudeville numbers are made up of the three original Herbert Brothers, acrobats; Skatenelli, trapeze artist, and Leving, slack wire performer.

Signor Philipini and his Royal Crown Band give concerts at Electric Park. The Castle Square Quartet present selections from Faust in costume. Others in the bill are the Zarrow Trio, cyclists; Nate Leipzig, sleight-of-hand artist; Belle Gordon, Hodges and Launchmere, and the Casinograph, which is seen here for the first time.

Saturday night marked the closing of the season of Summer opera at the Academy of Music, when Grace Cameron and her company made their final bow to Baltimoreans. Maida Snyder and her manager, M. J. Lehmayer, occupied one of the balcony boxes. Miss Snyder made her debut here a few weeks ago, and about the middle of the second act as a tribute to her, Miss Cameron sang "My Little Maid," recently dedicated to the young actress.

HAROLD RUTLEDGE.

CINCINNATI.

Concerts and Light Summer Amusements—Reconstruction of Vine Street House.

(*Special to The Mirror.*)

CINCINNATI, June 12.

Ellery's Band is nearing the end of its lengthy engagement at the Zoo, where it has grown steadily in popularity and esteem. This week's programmes will be devoted almost exclusively to grand opera selections, which have proved the most popular in its repertoire. Wagner, Verdi, Gounod, Mascagni, and Offenbach will be largely represented in the programmes.

Instead of the usual vaudeville bills at the Lagoon, Rice's dog and pony show will occupy the theatre this week.

Work has actively commenced on the reconstruction of the Vine Street Opera House, which, as previously reported, is to be in the vaudeville field next season. Among other changes the seating capacity is to be considerably enlarged, and accommodations will be provided for at least 1,200 persons.

The new Chester Park Opera Company is actively engaged in rehearsals of The Belle of New York, which is to be the first week's bill, and is to be followed by The Mocking Bird. The stage will again be under the direction of Frank Stammers, and the other principals include Carrie Reynolds as soubrette, Sam Mylie and James McElhern, comedians; Lester Brown, Carrick Major, Charles Fulton, Della Niven, Edna Reming, and Cecelia Rhoda, prima donna.

H. A. SUTTON.

THE STOCK COMPANIES.

Notes of Activity of Various Organizations in Many Cities.

The good work done and the high standard maintained by the Summer stock companies in the last few years have won hearty support and appreciation. As a result, many more companies than usual have been organized for this Summer. Besides the rosters of many that have already been printed in THE MIRROR, the following lists of prominent members of companies now playing will prove interesting:

COLONIAL COMPANY (Cleveland, O.).—Charles Waldron, Grace Greenleaf, Frank Camp, Ida Adair, and Louise Marcelli.

COOK OPERA HOUSE COMPANY (Rochester, N. Y.).—Bert Lytell, Arthur Rutledge, Thomas Shearer, Caroline Franklin, Lillian O'Neil, and Maribel Seymour.

GOODHUE COMPANY (Dayton, O.).—John Nicholson, J. Augus Bustam, F. G. Hearn, Minna Phillips, Adeline Mann, Loretta Allen, and Loretta Babcock.

BYRON DOUGLAS COMPANY (Toledo, O.).—Richard Thornton, Frank Beamish, Henrietta Brown, and Bernice Macklem.

NATIONAL THEATRE COMPANY (Rochester, N. Y.).—Frederick Lewis, Hardee Kirkland, Julian Noa, Jessie Bonstelle, Julia Varney, and Eva Grau.

UNA CLAYTON COMPANY (Montreal, Can.).—Francis Morey, Irving Walton, M. Martinetti, George Lund, Una Clayton, Mary Condon, and Blanche Barr.

PHELAN COMPANY (Portland Cape, Maine).—William H. Pascoe, Alice Treat Hunt, Frank Ingram, Harry Stubbs, Helen Mar Wilcox, Catherine Parkhurst, C. Blanche Rice, Emma Campbell, J. A. Nunn, Harry Stafford, Frank Meehan, Ernest Stone, and E. V. Phelan, manager. The orchestra under the direction of Frank Stimson. Season opens June 17.

EMPIRE COMPANY (Providence, R. I.).—John Lane Connor, James Kennedy, Daniel Walters, Kathryn Purcell, and Virginia Jeffries.

GAGNON-POLLOCK COMPANY (Roanoke, Va.).—Bert C. Gagnon, Percy Pollock, Hal Mordaunt, Edith Pollock, Bonnie Vance, and Marie Warfield.

HUNTINGTON-DEYN COMPANY (Lowell, Mass.). Mr. Huntington, Frederick Burt, D. J. Sullivan, Bertha Gilbert, Isabel Fletcher, and Mabel Estelle.

CASTLE SQUARE COMPANY (Boston, Mass.).—Howell Hansel, A. H. Van Buren, Ben A. Field, Lillian Kemble, Maude Beam Stover, and Frances Starr.

BOWDOIN SQUARE COMPANY (Boston, Mass.).—Charles Miller, Wilmer Walter, Henry Alexander, B. Haviland, Charlotte Hunt, Eugenie du Bois, and Pearl de Sousier.

COURT SQUARE COMPANY (Scranton, Pa.).—Edward Archer, P. S. Barrett, John Ravold, Edward L. Bennison, Margaret Pitt, and Lucille De Vaux.

VALLAMONT COMPANY (Williamsport, Pa.).—Carroll Daly, Joe Cleworth, Wilbur Mack, Warren Hill, Mary Stockwell, Della Leon, and Leita Russell Kildaire.

PARK THEATRE COMPANY (Indianapolis, Ind.).—Alexander Von Mitzel, Robert E. Homans, Rebecca Warren, Julia Horton, and Mabel Trunelle.

HOLDEN COMPANY (Indianapolis, Ind.).—John Preston, Cecil Owen, Robert Foster, Bernice Howard, Dollie Davis, and Lulu May Touhy.

HATHAWAY COMPANY (New Bedford, Mass.).—Charles Balsar, Berton Churchill, Robert McClurg, Fred W. Strong, Ida Glenn, Lillian Rhodes, and May E. Abbey.

WILLIAM COURTENAY COMPANY (Albany, N. Y.).—Mabel Dixey, Louise Drew, Grace Heyer, William Courtenay, Lewis Payne, and Walter Walker.

PROCTOR COMPANY (Albany, N. Y.).—Ernest Hastings, Herbert Ayling, Richard Lyle, William Lewers, Bessie Lestina, Allison Skipworth, and Helen Ormbes.

BUFFINGTON COMPANY (Fall River, Mass.).—J. Frank Burke, W. A. Barwald, Nat Leffingwell, G. D. Magill, Ann Singleton, and Florence Pinckney.

ALBEE COMPANY (Providence, R. I.).—Gardner Crane, Frank Losee, Tom Wise, Chrystal Herne, Jane Rivers, and Myrtle May.

IMPERIAL COMPANY (Providence, R. I.).—William Courtleigh, George Soule Spencer, Robert V. Ferguson, Florence Rockwell, Ruth Holt, and Viola Burton.

GEM THEATRE COMPANY (Peaks Island, Maine).—Robert Conness, Sedley Brown, Charles Stanley, Edward Poland, Robert Ely, Charles Lothian, Frank Sylvester, Charles Mailes, Charles Pitt, Jane Kennark, Sue Van Dusen, Josephine Sherwood, Kathryn Powers, and Blanche Lawrence.

ALBEE COMPANY (Pawtucket, R. I.).—Messrs. Bostwick, Dailey, Hoffman, Duggan, Misses Kirwin and Leigh.

IMPERIAL THEATRE (St. Louis, Mo.).—Alfred Britton, Leon MacReynolds, John R. Gordon, Esther Rujaero, Eloise French, Kathrine Tabor, Leora Spellmeyer.

WORCESTER THEATRE (Worcester, Mass.).—Edmund Breese, Burke Clark, John Daly Murphy, Frank Monroe, Clara Blandick, Helen Ware, Frances Gaunt.

FRANKLIN SQUARE THEATRE (Worcester, Mass.).—Malcolm Williams, Clayton Legge, John Cumberland, Joseph Allen, Florence Reed, Lucille Spinney, Irene Timmons.

POLI'S THEATRE (Hartford, Conn.).—Dan. Ryan, Harry Brown, Myron Leffingwell, Wayne Campbell, Alice Fleming, Marie Nelson, Phyllis Gilmore.

GRAND OPERA HOUSE (San Francisco, Cal.).—Dick Ferris, A. B. Beasley, Florence Stone, Lansing Rowan, Marion Ballou.

WEST END HEIGHTS (St. Louis, Mo.).—Edmond Soraghan, Wilson Forbes, Helen Lackaye, Bessie Davis, Carrie Lamont.

CALIFORNIA THEATRE (San Francisco, Cal.).—Hershall Mayall, Lucius Henderson, Philip Lord, Florence Roberts, Louise Royce, Linda Arvidson.

FERRIS (Minneapolis, Minn.).—Lewis S. Stone, Richardson Cotton, Leslie Morosco, Kate W. Fiske, Leila Shaw, Christine Prince.

COLUMBUS THEATRE (Chicago, Ill.).—William Jossey, Arthur Lynde, Frank Weed, Jane Evans, Marie La Brahy, Louise Dainty.

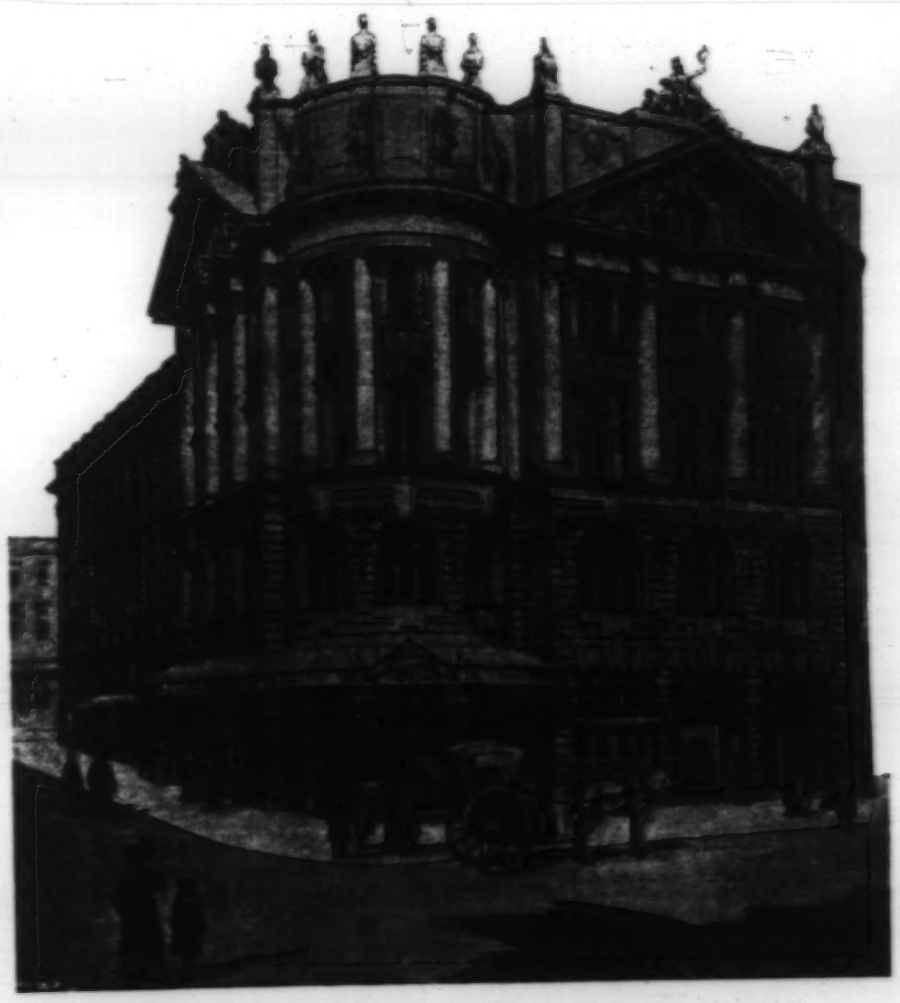
BISHOP'S MAJESTIC PLAYERS (Oakland, Cal.).—Lander Stevens, John D. O'Hara, Adele Block, Margaret Maclyn, Elsie Esmonde.

BISHOP'S COMEDY PLAYERS (Oakland, Cal.).—Frank Bacon, Orral Humphreys, Elmer Booth, Lillian Albertson, Oza Waldrop, and Mina Gleason.

POLI'S THEATRE (Springfield, Mass.).—Paul McAllister, Paul Barnett, Frederic Bond, Beth Franklyn, Olive West, and Fremont Benton.

PARSON'S THEATRE (Hartford, Conn.).—William Beach, Elliott Dexter, John Findlay, Clarence Sandyside, Julia Dean, Helen Ware, and Marjorie Wood.

BELASCO THEATRE (Portland, Ore.).—John Sainpolis, Clarence Montaine, Lucia Invore, Laura Adams, and Virginia Brissac.



THE NEW WALDORF THEATRE, LONDON (THE SHUBERT HOUSE).

GENERAL NOTES.

The Dilger-Connell company, W. E. Connell manager, will open the park season at Oak Grove Park, Sayre, Pa., June 5. The roster of the company is: W. E. Connell, owner and manager; Willard Graham, advance; Charles E. Mathews, treasurer; Monte Lewis, C. C. Miller, Will J. White, J. B. Cunningham, Ernest J. Kast, Jack Holmes, Hollis Stone, W. H. Edwards, Lillian Anderson, Marie Fellows, Alice Kemp, Ada Templeton, Pauline Geary, and Fannie Bronbridge. The firm of Dilger-Connell has been dissolved, and after Sept. 1 the company will be known as the Connell Stock company.

The Malcolm Williams Stock company is now in its sixth successful week at the Franklin Square Theatre, Worcester, Mass., following a season of thirty-three weeks at the Imperial Theatre in Providence, R. I. The company includes Florence Reed, Lucille Spinney, Irene Timmons, Mollie Ravel, Clayton Legge, Joseph Allen, George Pearce, Charles Rowan, Sidney Mansfield, Frederick Sutton, John Cumberland, Harry Spong (scenic artist), Frank Green (construction carpenter), and Malcolm Williams. The plays produced so far are The Liars, The Man from Mexico, The Gay Lord Quex, Secret Service, The Maneuvers of Jane, and Miss Hobbs.

Augustin Klassmire, who is now playing with the Vallamont Stock company in Williamsport for the third Summer, has been re-engaged by Spencer and Aborn for A Wife's Secret.

William J. Kelley, leading man with Proctor's 125th Street Theatre Stock, will close his season June 24. Mr. Kelley, a young man, has scored a wonderful success and established a big following among Harlem theatregoers.

Emily Wakeman has been secured by the Tannhauser Stock in Milwaukee, opening in July.

Corinne Cantwell, who has just closed with the Goodhue company at Louisville, will play the ingenues with the Thanhouser company at Milwaukee, opening July 10.

The Hamilton-Thompson Stock at Lynn, Mass., of which Hallett Thompson and Florence Hamilton are the leaders, has struck a popular note and is rewarded by large business.

A Summer stock has been arranged for the Metropolitan Opera House, St. Paul, Minn., the company to appear as the Metropolitan Players, beginning Monday, June 19, with Men and Women as the initial bill. Among the players will be William Morris, Dorothy Donnelly, Stephen Grattan, Dorothy Tennant, Edwin Holt, Etta Hawkins, Horace Lewis, Maude Ream Stover, Fred L. Tilden, Juliette Atkinson, Richard Sterling, Lillian Ward, Henry Hockey, Ethel King, E. L. Duane, Florence Miller, and Harry Ridings.

Charles Mackay will not return to the Castle Square Stock this season.

Spottiswoode Aitken has been re-engaged for the Castle Square Theatre next season, opening Sept. 4.

Agnes Mark goes to the Frederick Bond Stock company in Springfield, Mass.

Will R. Walling, leading man of the Yorkville Stock company, has been re-engaged for several seasons. Effie Bond, also a member of the company, will be seen at the Yorkville another season.

Elita Proctor Otis has been engaged to play the leading role in The Crust of Society, which is to be revived at Proctor's Fifth Avenue Theatre the week of June 26. Miss Otis is also to be seen in the role of Lena Despard in As In a Looking Glass at Proctor's 125th Street Theatre the week of June 19.

At Albany, Virginia Harned, Margaret Gordon, and Eleanor Moretti occupied a box at the opening performance of The Professor's Love Story at the Hall. Jane Gordon, of the Courtenay Stock company, was a member of Miss Harned's company last season.

In Thelma, Alison Skipworth surprised her many admirers last week by her excellent singing of the Norwegian song in the first act, and Alice Edge Graham, an Albany girl, made her first appearance with the Proctor Stock company in the same play, very cleverly playing a small part.

The Malcolm Williams Stock company, of Worcester, Mass., has engaged Harry Barfoot, late of R. S. Willard's company, and Regan Hughston. They will begin work in The Prisoner of Zenda at the Franklin Square Theatre the week of June 19.

May Buckley and Bruce MacRae are playing with the Bellows Stock company. Last week they appeared with much success in Pretty Peggy.

Florence Gerald was well liked as Mrs. Hay in Tennessee's Pardner, with the Alcazar Stock in San Francisco last week.

Alice Riker opens with the Castle Square Stock in Boston as Josie in The Senator. She has been re-engaged as an ingenue for the Bush Temple Stock next season.

The Piqua Stock company has been organized for Piqua, Ohio, May's Opera House, and will present two plays each week. Verna May has made a decided hit as leading lady.

The Summer stocks at San Jose, Cal., have caught popular approval with good work in Held by the Enemy at the Victor Theatre. There will be two companies playing on alternate weeks.

The latest Belasco-Mayer stock venture, the Belasco Theatre company in Portland, has become popular. The players are nearly all new to Portland and were greeted enthusiastically upon their opening in The Heart of Maryland, which has been followed by The Climbers. Frederic Belasco is highly praised for his skillful personal direction of the initial productions.

THE LONDON STAGE.

A Polyglot Invasion—Hawthorne, U.S.A., Wins Praise—Beatrice Gloomy—Gawain's Notes.

(Special Correspondence of The Mirror.)

LONDON, June 3.

As though the American invasion of the theatres of this metropolis was not enough (although always a welcome invasion when the plays and players are A1, as they are just now), lo! we are threatened also with a French invasion. This will start next Monday with La Réjane, who will begin her season at Terry's Theatre with (for the first time in this city) Pierre Wolff's play, L'Age D'Aimer. Madame will be followed on Wednesday by the great Monsieur Coquelin, who will, at the Shaftesbury, start his one week's season by appearing in L'Abbe Constantin, also for the first time in the more or less British Isles.

Thus, when you come to reckon the Italian operatic artists and Signora Duse at the New Waldorf, and a threat of some Ibsen dramas (in the original Ibsenese, forsooth!), we may be regarded as becoming quite polyglotic in our playgoing—or at least in our play acting. Moreover, like the players, the recent plays, even in those theatres which still have something of a British blend, have, as it were, reflected the habits and customs of other nations. Thus, Hawthorne, U. S. A., at the Imperial last Saturday, had, as you might guess, a strong American flavor. On Monday, at the Court, one of the two new plays, Beatrice, to wit, had to do with the doughty but darksome Dante, and The Spring Chicken, at the Gaiety later in the week, was very French; yea, exceedingly Gallic.

Hawthorne, U. S. A., is the work of James Bernard Fagan, whose first drama, The Prayer of the Sword, produced at the Adelphi last year, showed such promise that we were all glad to hear from him again. The Hawthorne in question is not your great Nathaniel, whose rich genius was so splendidly shown in "Scarlet Letter"-ature, but is the second secretary of the American legation at a foreign State called Borrovina. This little kingdom is on the verge of bankruptcy; indeed, the monarch, Augustus III, is quite stony broke or pebble beached. In fact, he is what our betting brethren call "whacked to the wide," the said betting brethren being always too busy to add the word "world."

At the beginning of the play the cashless King's lovely daughter, Princess Irma Augusta Elisabeth Oberitch, is about to be married to a neighboring prince of some standing, but he doesn't turn up at the proper moment, and Citizen Second Secretary Hawthorne, although dollarless and almost dimeless, falls promptly and passionately in love with the princess. In a pretty scene where they moon around a sun dial something of this growing love is indicated, but the princess is too proud to say so, and Hawthorne also smothers his feelings *pro tem.*

Presently a revolution breaks out among the natives of Borrovina, a revolution led by certain self-seeking politicians and disaffected office-seeking military folk. Simultaneously with this outbreak enter to Hawthorne an American cablegram announcing that both his millionaire uncle and that M. U.'s son have perished in an accident, and so young Hawthorne has come in for that steel king's hundreds of millions of dollars.

Hawthorne now having not only money to burn, but also to drown, strangle or otherwise maltreat, at once offers to pay off Borrovina's heavy debt to Russia, which is threatening to send the bailiffs along, and to quell the revolutionists, who now threaten the very lives of the hard-up King and Princess. Hawthorne carries out his purpose, thanks to the showering of cheques for millions of dollars broadcast. All the time, however, the Princess gradually shows more and more contempt for this breezy American shekel-shedder, and sneeringly reminds him that money is not all—that it cannot purchase love or honor, for example. Which, when you come to think of it (oh, my plutocratic readers), is not without the shadow of a shadelet of truth. To say sooth, Citizen Hawthorne does for some time flaunt his dollars in a somewhat overweening manner, and therefore friends in front feel inclined to sympathise less with that financial hero than they might. In point of fact, the author, still showing some lack of restraint, has piled this money business up too much. Thus, Lewis Waller, fine as his acting is as Hawthorne, is somewhat pegged back, so to speak, in what are supposed to be his biggest scenes. If this defect were reduced Hawthorne, U. S. A., would assuredly stand a better chance, not only in England, but also in America, where it should be especially useful, for many of the lines show a deep observation and appreciation of American character.

While the royal folks are pointing out their long descent from magnates, who have really been little else than brigands, Citizen Hawthorne replies, proudly: "But I, too, have an ancestral thief. He called himself a politician!" Anon, on being questioned as to whether there are any Americans who are liars, he promptly answers: "No, but we imported some from Europe for our newspapers. We natives are all nurtured under George Washington's cherry tree. He could not lie."

In addition to Lewis Waller's striking impersonation of the hustling Hawthorne there are also several clever bits of acting, notably by H. V. Esmond as the King, A. E. George as Minister of Police, Thomas Kingston as the General with the itching palm, Arthur Lewis as the Chancellor of State, and Evelyn Millard as the lovely Princess, who, of course, toward the end, modifies her contempt for Hawthorne's millions, and seeing that he is really a self-sacrificing and gentle-hearted plutocrat, falls into his arms with a view to immediate matrimony.

The aforesaid play Beatrice calls for little comment. It was the work of that always clever actress and sometimes clever author, Rosina Filippi, and it proved a dull affair, all about death and doom. Poor old Dante didn't scintillate worth a cent, and Beatrice was not at all as blessed as her name would imply. Far better was Rosina's afterpiece, which was another adaptation of the often adapted "Alice in Wonderland."

In the suburbs—namely, at the Alexandria, Stoke Newington, not far from where the prolific and many-sided Daniel Defoe died—there was produced this week a very lively musical mixture entitled A Trip to the Highlands. It was written by Fred Locke, a Caledonian pantomime writer, and set to music by R. R. T. De Bassie, who is also a canny Scot. As in most musical plays, "the plot stops at 8.15," as one of your native humorists used to say. Still, thanks to much droll business, funny songs and inspiring dances, the whole thing goes with a swing. It is played by a clever company of provincial favorites headed by such London ditos as Ian Bowman, Fanny Wright, Harry Fischer and Picton Roxborough, who is the tallest man on the British stage.

In my group of plays recently I forgot to mention that the Rev. Forbes Phillips, Vicar of Gorleston, near Yarmouth, where the Peggotys came from, has again obliged with a new play. It was a drama showing how a group of bold, bad bridge playing swells hovered around a young fellow who got mixed up with a shady lady or two, and how there was a theft of a certain mysterious State document which was likely to bring disaster upon the nation, but didn't. I don't like to throw cold water on the dramatic aspirations of this vivacious vicar, but I cannot commend his latest contribution to the stage. It was well played, especially by Constance Collier as the inveigling and sometime shady woman, but a play so amateurish does not call for further comment.

The Curse of the Country, which is by that diligent and prolific playwright, Arthur Shirley, proved to be a temperance drama quite on the good old non-alcoholic lines of such sermonic plays as The Bottle, or the Drunkard's Fate; The Last Nail, or the Drunkard's Coffin; Drink (or L'Assommoir), and your national—or shall I say "Carrie-National"—thriller, Ten Nights in a Barroom. Shirley has but modernised all the well-known—and, alas! only too true—arguments against indulging in what the tempting Iago called "potations pottle deep," and very powerfully does he carry his point, plus several stirring situations. One of the best of these is where the betrayed daughter, throwing herself into the river, is rescued by the suddenly repentant, who has been waiting there to throw her in. The Curse of the Country should prove a financial and, even in some sort, a moral blessing "on the road."

The Empire in Leicester Square is to close in July for certain structural alterations. It is to reopen in September with an entertainment of a less musically and more dramatic kind, plus several big ballets.

Of The Spring Chicken, produced by George Edwardes at the Gaiety, I propose to write more fully in my next, as it deserves more space than I can at present afford, as there are so many matters yet to tell you. For the present I have to state that this Spring Chicken, adapted by George Grossmith, Jr., from Le Coquin du Printemps, and set to music by Ivan Caryll and Lionel Monckton, is a big success. Indeed, it is a chicken that will go on clucking for many months to come.

During the week much excitement was aroused in theatrical circles by a case against a country lawyer and trustee who, being charged with alleged embezzlement of other people's money, stated that he had lent huge sums thereof to Mrs. Brown-Potter! The next day the fair Cora, per her lawyers, sent around letters to the papers declaring that the aforesaid lawyer was—not to put too fine a point upon it—a liar, and that she had borrowed of him no money whatsoever! I was very glad to see this prompt denial by Mrs. B.-P., for surely she has had worry, loss and disappointment enough of late. I learn that she is resolved, at all cost and by selling off all sorts of property, etc., to pay up forthwith every debt she contracted during her recent plucky but luckless management of the Savoy Theatre. Your brilliant and beautiful brunette, Maxine Elliott, is now going very strong at this theatre in Her Own Way.

While on legal and financial matters I may mention that that always up to date journal, *The Stage*, has apologised to Charles McLellan, Charles Frohman and all concerned for having printed *in extenso* the letter from one Charles Hannan alleging that Leah Kelschna was filched bodily from his (Hannan's) story and play, entitled The Man with the Yellow Lace. It will be remembered that I notified THE MIRROR of this strange claim.

When we heard this week of that arrest of twenty-four New York managers for not letting Critic Metcalfe into their theatres most of us exclaimed, as Joe Gargery used to pip: "Wot Larx!" We were so glad that Metcalfe (long may he wave!) had given those "Trust"-ing managers such a splendid uppercut.

The "Hamlet boom" which lately fell upon London is now burst. Hamlet H. B. Irving finishes at the Adelphi to-night after a run of fifty odd nights, and Hamlet Martin Harvey finished his venture at the Lyric last night after about ten performances. Harvey, alas! (striking as his Hamlet is in some parts) came along just as the boom was fizzling down, and so, says he, "the audiences not having come along in anything like a remunerative form, exit Hamlet." To-night Harvey will present The Breed of the Treshams for the first time at the West End, though he has often played it around the suburbs. On Monday at the Adelphi Otho Stuart will supplant Shakespeare with the aforesaid Fagan—namely, with a new Jacobite drama, entitled Under Which King?

Shakespeare, however, has had two other chances this week—namely, with The Merchant of Venice, with Irving's great Shylock, at Drury Lane, and Romeo and Juliet, as played at the King's, Hammersmith, by Richard Flanagan's fine company, which acted the piece for one hundred consecutive nights at the Queen's Theatre, Manchester. Margaret Halstan, a clever linguistic actress, formerly of Tree's company, is a sweet Juliet, and R. Harcourt Williams is a bold and breezy Romeo.

The chief variety (or vaudeville) items of the week are as follows: A big opera syndicate has offered over £300,000 for the Lyceum Theatre of Varieties to run it against the Waldorf. Manager Barrasford, however, wants £400,000 for the Lyceum. At the Coliseum, where the prices are to be raised, and probably ere long one of the four shows per day taken off, a big series of trotting races will be started on Monday. On that day also Mrs. Brown-Potter and Gilbert Hare will start giving there a condensed version of I Pagliacci. I hear that Hare *pere* is much incensed at Hare *fils* going on the variety stage. As if that were any disgrace, forsooth! Cecil Raleigh, the ex-Drury Lane dramatist, and ever brilliant and brainy, has written a railway sketch or bio-drama called The Diamond Express, to be produced at the said Coliseum to-day in aid of the Children's Fresh Air Fund founded by Cyril A Pearson, who runs the *Daily Express*, *Pearson's Weekly* and other papers.

Anna Kenwick, a clever and charming soubrette from your side, made her English debut at the Tivoli last Monday. She made a personal success, but her song material was found to be so trite that she is now standing down awhile till she is provided with something more suitable for the English variety market. The said market is over-glutted with American-made coon carols, all about "Ma Baby," "Ma" this and "Ma" that. In short, methinks the coon and cake walk boom is fast petering out. Undoubtely there has been, as Hamlet saith, something too much of this.

That beautiful terpsichorean Spaniard, La Tortajada, has just returned to the Palace Theatre, where also there is a remarkable wholesale instrumentalist named Mosarto. Sylvester Schafer, an eighteen-year-old actor, acrobat, juggler, bikist, wire walker, etc., etc. (who gives a turn seventy-five minutes long), finishes his engagement at the Alhambra to-night. Schafer is certainly a startler. A wonderful troupe of pygmies discovered by Colonel Harrison in Central Africa have just arrived and will open at the London Hippodrome on Monday. The sketch war between the theatrical managers and the variety ditto is still raging, thanks to the vanity gloriousness of several concerned on both sides.

And now for some late theatrical news mems. Lewis Waller has just told me that he has secured for autumn use a new play by Alfred Sutro, author of that fine drama, The Walls of Jericho, which is still running to big houses at the Garrick. The hereinbefore mentioned C. N. S. McLellan has just settled to write a new comedy called On the Love Path, for the Haymarket, where Pinero's brilliant fifteen-year-old four-act farce, The Cabinet Minister, was revived successfully a night or two ago with Cyril Maude in Weedon Grossmith's old part, the Jew, Joe Lebanon, and Mrs. Maude (Winifred Emery) in Mrs. John Wood's part, Lady Twombley. George Alexander will withdraw John Chilcote, M. P., from the St. James at the end of next week and will produce an adaptation of L'Adversaire, to be called The Man of the Moment. Sir Henry Irving will next week revive Louis XI at Drury Lane.

In addition to all the English and polyglotish plays already mentioned in this epistle we are to see on Monday, at the Kennington Theatre, for the first time in England, an American-made drama called Human Hearts. It is described officially as the "Silver King of America." I was under the impression that America never had any kings! But let that pass!

Next Tuesday the King and Queen will go to a grand gala night at Covent Garden opera in honor of our new young visitor, Alfonso, King of the country that rhymes to

GAWAIN.

CITY BUYS MONTAUK THEATRE.

In authorizing an appropriation of $500,000 to purchase immediately at private sale the Montauk Theatre, in Fulton Street and De Kalb Avenue, in Brooklyn, together with other buildings in the immediate vicinity which the owners of the theatre control, the Board of Estimate, June 9, allowed William H. Reynolds and other intimate friends of Senator McCarren, who own the building, to realise at once on the property.

The old Montauk is owned entirely by men associated with Senator McCarren in various amusement enterprises in Coney Island and is located in a section to be acquired by the city to provide a suitable plaza for the Manhattan Bridge, extending Flatbush Avenue directly into the bridge plaza. The property will not be required for several years, however. The property which the Board of Estimate authorised Controller Grout to acquire is assessed for only $300,000.

AMATEUR NOTES.

The Court of Juno was given recently *al fresco* on the St. Mary's College grounds, Dallas, Texas, by the class in English under the direction of Anna McCoy Francis, whose Shakespearean burlesque of last year caused such favorable comment. The play, a lyrical drama in two acts, was written by Elizabeth Heuing, of Atlanta, Ga., and dedicated to her class of 1903. The object of the poem was to contrast the present day with the mythological days and to emphasize the changes wrought by science and religion in the physical and moral world. It is written somewhat in the style of a Greek chorus and deals with a classical subject in a spectacular way, which makes it especially suitable for the occasion for which it was used. The characters were as follows: Iris, Ruth Terry; Thalia, Madeline Grove; Clio, Georgia Brown; Melpomene, Georgia Diehl; Calliope, Francis Wright; Erato, Marguerite Adams; Urania, Mary Loving; Terpsichore, Elsie Bertner; Polymnia, Lucile Russell; Juno, Blanche Jolino; Fame, Eva Bernard; Vesta, Mattie Frank Harris; Diana, Elizabeth Parker; Ceres, Louise Murphy; Proserpine, Mary Sue Loftin; Venus, Marguerite Canby; Psyche, Minnie Robertson; Pomona, Irma Bruce; Flora, Katherine Morgan; Pales, Rosella Washington; Nox, Iula Bess Luney; Aurora, Carrie Croll; Hebe, May Hadlock; Minerva, Anna Belle Herndon.

At Monmouth, Ill., the senior class of Monmouth High School presented at the Pattie Opera House, June 2, the four act drama entitled Diamonds and Hearts, to a large audience. The complete cast was as follows: Bernice Halstead, Charlotte Camm; Amy Halstead, Bessie Rankin; Ines Gray, Lucile White; Mrs. Halstead, Hazel Mench; Hannah Mary Barnes, Mary Anderson; Dwight Bradley, Herschel Lutz; Dr. Burton, Harry Stockton; Sammy, William Morrison; Abraham Barnes, John Hanna; Attorney, Edward Barber; Sheriff, Charles Foster.

Two plays, Picked-up Dinner and Snowball, were given by society amateurs in the Town Hall at Irvington, N. Y., last week, for the benefit of Dobb's Ferry Hospital and the Westchester Temporary Home, at White Plains. Among those in the casts were M. Richard Deming, Mrs. Franklin Q. Brown, Roswell Skeel, Jr., John F. Plummer, Jr., Everet Jansen Wendell, George Albert Lagg, Frederick G. Zinsser, Mrs. Roswell Skeel, Jr., Cora Carpenter and Mrs. F. G. Zinsser.

IN BROOKLYN THEATRES.

Old Heidelberg is the bill of the strong company at Teller's Broadway Theatre this week. Sidney Toler appears as Carl Heinrich, the Crown Prince, and Cathrine Countiss is the lovely Kathie. Mr. Reicher has given the play a fine production.

The last week of the season at the Bijou is merrily spent with a fine production of the Daly comedy, Love in Harness. Edna May Spooner and Cecil Spooner both appear in the cast. Harold Kennedy is seen as Urquhart, Augustus Phillips appears as Julius Naggitt, a role that fits him perfectly, while Edwin Curtis is cast for the part of Jeremiah Joblots. Olive Grove, Jessie McAllister, Cora E. Morlan, and Pearl Hunt appear to advantage.

Edwin Curtis was engaged to appear this week in an up-the-State stock company, but postponed his trip to satisfy a popular demand for his presence in the role of Jeremiah Joblots.

VINCENT KIRK.

MAUDE FEALY AS ROSAMUND.

Few American actresses have received such uniform and instant praise from British critics as fell to Maude Fealy as Fair Rosamund in Tennyson's Becket, with Sir Henry Irving recently. Without exception the English papers commented upon her beauty and her talent, mentioning her work in the part in almost equal prominence with that of Sir Henry. She was counted especially good in the scene with Eleanor and in the cathedral scene with Becket, in both of which she won the complete sympathy of the audience.

REFLECTIONS

Photo by Herrison, Chicago.

Eugene Stockdale, of Chicago, whose portrait appears above, is a rising young actor and director whose high standards, taste and energy have already attracted attention. He has shown excellence in old man characters and done well in light comedy. Mr. Stockdale was in Otis Skinner's Francesca da Rimini company and was stage-manager for Mr. Skinner's Lazarre. He restaged For Mother's Sake and played the lead and he has directed Summer stock. One of his characteristic achievements was the production of Everyman under his stage-management at Mandel Hall, University of Chicago. Mr. Stockdale also played Goods and Riches. Mr. Stockdale is going into vaudeville as a producer of high-class acts.

At the literary meeting of the Professional Woman's League yesterday afternoon Mrs. M. E. Sellen was chairman. Mrs. E. D. Jones, a harpist of this city, played two piano solos in a creditable manner. Evelyn Vandenhoff sang "Paris," by Arditi, and "The Red, Red Rose," by Hastings. Mrs. Sellen then gave a lecture on psychology and astrology. For the programme on Dramatic Day, June 19, Amelia Weed Holbrook will produce several new plays.

Sadie Stringham sailed on the *S. S. Noordam* May 31 to visit London and the Continent, intending to return the latter part of September. In London she will be a guest of Mrs. Frances Hodgson Burnett. Her son, Russell Stringham, who is now located in Paris, has arranged an automobile trip to Monte Carlo when his mother arrives in France.

Harrington Stock company, now *en route*, consists of: E. A. Harrington, proprietor; Ret Leslie Kingdon, manager; Len Harrington, advance representative; Dr. Foster, musical director; Beatrice Harrington, Nell Russell, Edythe Francis, Lottie Glenmore, Millie Harrington, Edmond Barrett, Seth Peel, C. T. Jackson, Ben A. Tillson, Charles Barton, George La Val, Walter Dickinson, Hank Gelsey, C. T. Michal, Roy Uhrich, Herbert Young and E. K. Holtman.

Winifred Goff, principal baritone and technical director of Henry W. Savage's English Grand Opera company, sailed June 6 for Europe on the *Kaiser Wilhelm der Grosse*. While abroad Mr. Goff will hear various artists in London, Paris, Berlin, Milan and other musical centers with the view of engaging them for Mr. Savage's English Grand Opera company.

Mr. and Mrs. Edmund Lawrence are rejoicing over the presence in their home of a baby girl weighing eleven pounds, who made her debut on life's stage on April 30. The little one has been named Adelaide.

Mortimer's Players opened the new Casino Park Theatre at Macon, Ga., the week of May 22 to capacity. The musical comedy, At Saratoga, with Harry W. Collins, Lawrence Wakefield, E. Estelle Sprague, Florence Hill, Florence Edney, Lucien Hartford and Frederick E. Mortimer in the cast, was the offering. They played a return date, presenting Little Nell, June 12.

Robert Elliott, who went to the Pacific Coast to play with Melbourne MacDowell, has been very ill and is now an inmate of the Livermore Sanitorium in San Francisco.

The Fantana Club, which includes all of the members of the company playing in the Lyric, is to have an outing on July 29 in New Dorp. There will be a baseball game between the stage hands of the Lyric and the chorus of Fantana and various other diversions. The club was formed by Peter J. Burke several weeks ago, with the object of affording diversion to the members in their all Summer stay in New York.

Julia Vincentia McCahill (Julia Millard), formerly a member of San Toy, The Country Girl and The Cingalee companies at Daly's Theatre, was married June 7 in Larchmont to Dr. James H. Brennan, of New Rochelle. The ceremony was performed in St. Augustine's Roman Catholic Church. Katherine McCahill and George Brennan, a brother of the bridegroom, attended the bride and bridegroom, and the ushers were Dr. F. V. Brady, Dr. F. Barry, Thomas A. McCahill and Watson Vredenberg.

Morris R. Kaufman, treasurer of the People's Theatre, and Mildred Gellis, daughter of a wealthy merchant on the East Side, were married at Eldridge Street Synagogue last Tuesday afternoon.

Charles S. Crane, who recently closed with A Little Outcast (Carpenter's) is now managing "Touring Europe" and "Hell Gate," two of the feature shows at Dreamland, Coney Island.

Messages from London received by friends of Sir Charles Wyndham say that he is still a sufferer from the injury he received by being struck by an electric car during his engagement in New York last Winter. The nerves of his arm are affected, and his ailment has taken the form of a slight paralysis.

The Casino at Asbury Park is being remodeled for the Summer season, and will be made into a more acceptable theatre. By a change in the galleries the seating capacity will be increased, and the booths, which have hitherto been in the balcony, will be excluded from the theatre proper. The floor of the auditorium is to be made sloping toward the stage.

Fifteen Parisian music hall singing and dancing girls have been engaged for The Catch of the Season, in which Edna May will be starred at Daly's Theatre next season.

Frank Chamberlin, of the Chamberlin-Harrington-Crawford chain of Western houses, is on his way West as far as Seattle on a business trip. He expects to return to New York in July.

A daughter was born to Mr. and Mrs. Adolphe Mayer at their home, 26 Vine Street, Roxbury District, Boston, Mass., on May 27. The young lady has been named Marjorie Ernestine.

Richard Carle, having successfully launched his new farcical opera, The Mayor of Tokio, is now putting the finishing touches on his booklet, "What I Know About Poker."

Selmar Romaine, genteel heavy man. * * *

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street

Mrs. J. Alexander Brown was hostess at the tea served at the headquarters last Thursday afternoon. Among the visitors there were present several of the delegates to the recent general convention. Duane Wager, of the Chicago Chapter, brought greetings and referred with gratification and enthusiasm to the work accomplished during the business sessions of the convention, and gratefully acknowledged the hospitalities he had enjoyed in the various festivities conducted by the joint committee of the New York and Brooklyn chapters. He also spoke with confidence and happy expectation of the plans of his Chapter for promoting the best interests of the Alliance for the coming year.

Among the attractive features of the programme for the afternoon were songs by Edward Beckenbach, recitations with music accompaniment by Regina Weil, Mr. Weil assisting at the piano. Other pleasing incidents were music by Irene Langford and an address by Charles T. Catlin, President of the Chapter. Among those present were J. C. Pumpelly, Mrs. A. L. Place, Rev. F. J. Clay Moran, Maggie Breyer, Ellena Maria, Aimee Abbott, Mr. and Mrs. H. S. Hadfield, "Aunt Louisa" Eldridge, Stuart H. Brown and Duane Wager, convention delegates from the Chicago Chapter; John H. Costello, Mrs. Hudson Liston, Anna Schaefer, and Lillian Kingsberry.

The sixth annual service was held at St. Chrysostom's Chapel on Sunday, June 11, at 8 P.M. The Rev. Thomas H. Sill, Dean of the chaplains; Rev. Canon Knowles, and Bishop Potter, President of the National Council, officiated. The music was finely rendered by a full vested choir, and the service was appropriate to the festival of Whitsunday. Speaking from the words in the nineteenth chapter of the Book of Acts, "We have not so much as heard whether there be any Holy Ghost," the bishop portrayed with much felicitous illustration and analytical power the distinction to be found in all classes, professions and callings between those who work for good through exact methods and technical attainment and those whose grasp of duty and fellowship of service is illustrated in ways more informal and spontaneous. He said in part:

In the actor's profession people study the technical art of dramatic expression, but they are also subject to precisely the same law that permits the great musician to hear the harmony of the breeze. The real greatness in the recognition of the elements of inspiration. Where shall we seek that inspiration? I leave out those who seek it through artificial stimulants. I have known four great actors, one of whom was in bondage in early life to drink. He broke himself of it and lived to the end of his life on the same plane of self restraint.

I know one great actress, Miss Cushman, who was to the day of her death a great student of the best literature and pictures. Perhaps some of you remember John Gilbert. When he visited Miss Cushman they might begin with reminiscences, but soon passed on to speak of great singers, thinkers and speakers. Then there is Joseph Jefferson. Get the last number of "The Critic" and his poem on "Immortality," and then you will get a conception of his great receptive mind.

Yours is an extremely interesting and extremely difficult, an extremely perilous and an extremely potent, calling. In proportion as you welcome the highest inspiration will you attain the highest function of art, and make people who largely misunderstand your great calling understand it and so admire it.

I suppose you read, as I read, with some amusement and pity the writings of the critics with which we are favored in the New York daily press. What would they say if I were to ask them to be honest for once and tell me why lewd or vulgar plays are put on? Would they not say "Because the people ask for them"? Might they not reply also by asking me the question, "Is it not the function of the public teacher, whether in the pulpit, on the platform or the stage, to try to raise the public ideals?" I would have to answer "Yes."

The June reception of the New York Chapter, its special annual festival, will be held at St. Chrysostom's Parish House, Thirty-ninth Street and Seventh Avenue, next Thursday evening, June 15, at 8 o'clock. A special programme is in preparation, under the care of the entertainment committee, in which it is expected that Miss Yeager, of the Brooklyn Chapter, and Messrs. Throckmorton, Costello, Palmer Collins, Charles T. Catlin and others of the New York Chapter will participate. Eminent musical talent has also volunteered. There will be refreshments provided under the direction of Rosa Rand, of the reception committee, and dancing as arranged by the committees on entertainment and hospitality.

The Brooklyn Chapter will give, at the Bijou Lodge Rooms, on Wednesday evening, June 14, a reception which will include among other interesting features a portion of the programme given at their recent successful entertainment of minstrelsy. Representatives of other chapters who may be in the city are cordially invited.

An important business meeting of the New York Chapter will be held at St. Chrysostom's Parish Hall on Friday evening, June 16, punctually at eight o'clock.

Recent reports from sister chapters include accounts of an interesting religious service held by the Chicago Chapter, and very successful receptions by those of St. Louis and Syracuse.

Mrs. Bessie Bennington has resigned the office of Second Vice-President of the Actors' Church Alliance.

IN SUMMER PLACES.

Charles C. Stumm, for the past four years closely connected with George M. Cohan's successes, is Summering at his home in Painesville, Ohio, it being his first vacation for some time.

Percy Plunkett writes from Edgartown, Mass., under date of June 3: "Plunkett's Players gave an entertainment in this place on June 1. This is the first entertainment given on Martha's Vineyard since last July, and the result was that the Town Hall was crowded to suffocation, several hundred people being turned away. People from all parts of the island came to the performance, which consisted of two original sketches by Percy Plunkett, A Windy Day and My Wife's Mother, both sketches scoring big hits. James McElhern and Edna Reming received a big ovation, as both are favorites in this place. Mr. Plunkett appeared in an original monologue, and made a good impression. Every act received three and four encores, the entertainment being pronounced the best ever given on Martha's Vineyard. James McElhern and Edna Reming left for New York on June 2 on their way to Cincinnati, where they open on June 20 at Chester Park. Mr. Plunkett is living at Players' Cottage all alone at present, waiting for new artists to join him. This evening Howard C. Ripley, your Providence, R. I., correspondent, paid him a visit. James McElhern and Edna Reming will appear here again as soon as their season at Chester Park has ended. Weather here is fine. Plunkett at present is the only actor on Martha's Vineyard. Fish just beginning to bite."

Mr. and Mrs. J. Hay Cossar are spending the Summer on their fruit farm in Michigan.,

The Shubert stars have announced their intention of Summering as follows: Lillian Russel at Bay Ridge, Ada Rehan at Stratford-on-Avon, Jefferson De Angelis at the Lyric Theatre, New York; Paula Edwardes in Algiers, De Wolf Hopper at the Lambs' Club, Sarah Bernhardt at Fontainbleau.

Edwin Arden and Winchell Smith have gone on a camping and fishing trip of six weeks to the wildest wilds of Canada.

Guy Gates Post, Wright Kramer, Harry Northrup and Wilfred Lucas, now playing in The Heir to the Hoorah at the Hudson, have planned to spend their Summer vacation on a houseboat. Mr. Post's wife, Sarah Truax, will chaperon Miss O'Brien Miss Sitgreaves and Miss Lamson, of the same company, who are to join the party.

Eleanor G. Hicks (Mrs. Harrison J. Wolfe), who has been successfully playing the lead in Vivian's Papas, closed in Minneapolis June 3, and will rest on her farm in Iowa during the Summer.

H. C. Browning, his wife and daughter, have arrived at their Summer home at Peaks Island, Maine. Mr. Browning will be busy at the Gem Theatre.

Mr. and Mrs. Gus Vaughan are spending their Summer vacation at Asbury Park, N. J.

Nettie Bourne is spending June at her home, Dyker Heights, near Bay Ridge, N. Y. After July Miss Bourne will join her husband in his private car on a trip to the Pacific Coast.

John M. Hickey has closed his offices in the Empire Theatre Building and gone to Ridgewood, N. J., for the Summer, accompanied by his daughter. The time for his various attractions being fully booked, he took advantage of the first opportunity he has had in years for a vacation. He will not return to the city until Aug. 1, when rehearsals begin for his production of King Richard the Third, in which John Griffith will be starred.

Mrs. John Schoeffel will spend a great part of the Summer on board her husband's yacht, the *Rosit*.

The recent performances of Richelieu and Paul Revere given at the Teck Theatre in Buffalo, were under the able direction of Otto F. Andele. He will not be at Niagara as usual, but will spend the Summer at his home in Buffalo.

Angela Keir is spending the Summer at her mother's cottage in Atlantic City. She has been secured by Charles Frohman to play again next season the important part in Cousin Billy, in which she was so successful late in the season, after having understudied it.

AMONG THE DRAMATISTS.

Stephen Phillips, after the completion of Nero, which he is writing for Mr. Tree, will address himself to the tragedy of Harold, the brave Saxon King who was defeated by William of Normandy on the field of Hastings. The love interest will be of an absorbing kind, and the poet's pen will be put to its finest uses in portraying the grief of the devoted Edith and her supplications to the Conqueror for the body of the slain King.

The Heart of a Boy, by Charles Edwin Vallance, of Elkhart, Ind., had its first performance before the members and guests of the Playwrights' League Club, at the last meeting. Little Bonnie Maud, Joseph Converse, and Robert J. Wildhack were engaged. The play was a one-act drama, a romance of childhood days. It is the first of a series of one-act plays which will be given by the club. The next, on June 12, was Greatly Improved, a comedy by E. S. Hopkins, Jr., president of the club, and written for Bonenie Maud and Joseph Converse.

Mrs. T. P. O'Connor's play, Temptation, will be produced at Liverpool, England, and Laurence Irving will play the part of an old man.

Harry B. Smith has just finished the book and lyrics of The Belle of the West, a new musical comedy in which Florence Bindley will star next season under the management of B. E. Forrester.

George Totten Smith and Aaron Hoffman, authors of the book and lyrics of the new musical comedy, Bankers and Brokers, in which Yorke and Adams will make their star appearance next season, have completed their work and the manuscript is now in the hands of B. E. Forrester, their manager.

GOSSIP.

The suit of Oscar Hammerstein against Isaac A. Hopper, Superintendent of Buildings, was adjourned last week until June 13. Mr. Hammerstein is suing Mr. Hopper for $500 and costs, alleging that building inspectors destroyed a skylight over the Lew Fields Theatre.

The Russian Players, with Paul N. Orleneff and Madame Nasimoff, will present, for the first time in this country, W. Alexandroff's five-act drama, The Misery of Misfortune, at the Windsor Theatre next Friday night. On Saturday afternoon Ibsen's Ghosts will be repeated.

Zelma Rawlston, having finished a successful engagement with Smiling Island in Philadelphia, is resting for a few days in New York, prior to starting for Europe. She will be absent several weeks.

Instead of the out-of-door performance on Staten Island, the Progressive Stage Society announces the production of the Sanskrit drama, Sakuntala, on the Madison Square Roof Garden, on Sunday afternoon, June 18, at 2.30 o'clock. The principal characters are thus cast: King Dushyanta, Edmund Russell; Sakuntala, Eda Brune; Anasuya, Doris Hardy; Priyanwada, Frances Adler (first appearance in English, by permission of Jacob Adler); Jester Mathava, Charles Richmond; Warder, Frank Le Mone; Saragvata, Mr. Shapiro; Sarngardva, Mr. Meyer; Santanil, Miss Merritt; Karnoa, Roland Osborne; Charioteer, Mr. Verdi. In case of unfavorable weather the performance will be given in the concert hall of the same building.

Edward B. Adams, who was playing the leading juvenile in Me, Him and I, and Lillian Hoerlein, the principal soprano of the same company, were married in this city by the Rev. Dr. Mowa on June 5. The couple intend spending their honeymoon on the Pacific Coast.

J. E. Toole has accepted on offer to make a tour to the coast, opening early in September in a production of his new play, Young Nuremberg, alternating with his old plays, Killarney and the Rhine and The German Gypsy.

Louis G. Menke went on last week to attend the funeral of his sister-in-law, Mrs. Hattie E. Menke, wife of A. Menke. She died suddenly, of heart failure, May 28. She was the sister of Martin Hayden and Fred Huke, members of the profession.

OBITUARY.

Oscar F. Miller, manager of the Alhambra Theatre, Milwaukee, died at his home in that city on June 1 of stomach trouble, after an illness lasting about two weeks. Mr. Miller was born in Milwaukee September 17, 1858, and was educated in the public schools. His first venture in the amusement line was a roller skating rink, which he conducted in partnership with Rudolph Giljohann. He soon remodeled the rink into a theatre, naming it the Standard, which he managed for eight years with constant success. About eight years later he leased the Exposition Building and introduced vaudeville into Milwaukee. Following this he conducted a Summer opera entertainment in Schlitz Park, and when the Alhambra Theatre was built, eight years ago, Mr. Miller was made manager. The Star Theatre in St. Paul next came under his management, and at the time of his death he was interested as part owner, lessee or manager in houses in New York, Omaha, St. Paul and Milwaukee. He leaves a widow and one child.

Rose Joy Stewart, adopted daughter of Captain Jack Sutton, and known professionally as Rose Aguinaldo, died at Pittsburgh on June 7 of cerebro-spinal meningitis after an illness lasting only fifteen hours. Miss Aguinaldo was born in Timeru, New Zealand, nineteen years ago. Her first appearance as a contortionist was with Fitzgerald Brothers' Circus, traveling through Australasia; then with Harry Rickards in Melbourne, Sydney and Adelaide, and later with Cagill and Sutton's Entertainers, touring the Straits Settlements, Philippines, China, Manchuria, Japan, and Hawaii, and for a season she was with Orrin Brothers in Mexico. Last season was spent with Ringling Brothers' Circus.

Mrs. Flora Otwell, better known as Frances Meredith, died at Asheville, N. C., on June 1, of tuberculosis, after an illness lasting eight months. Mrs. Otwell was author of the sketch, Just Plain Folks, which proved a successful act with the Great Lafayette company, and later over the vaudeville circuits. Associated with Mrs. Otwell in the sketch were Sidney Jerome and the St. Clair Sisters. Mrs. Otwell leaves one son, "Ditzy," and a large circle of friends.

Mrs. Josephine Hone, daughter of the late John Hoey, died at her home in New York city on June 5. Mrs. Hone had been an actress but a short time and was popular as a delineator of society matrons. She leaves two sons.

Madiline Weldon, youngest daughter of Mr. and Mrs. G. W. Weldon (Grace McVeigh), died at Paris, France, on June 5, of cerebrospinal meningitis, while traveling with her father. She was two years and two months old.

THE TOEDTEBERG COLLECTION.

Following is a continuation of the list of autograph letters, with names of buyers, prices, etc.:

475. W. C. Macready. A. L. S., Elstree, July, 1836, to J. A. Herand, the author and commentator on Shakespeare. Criticising a play Conspiracy. Bought on order, $1.30.

480. Malibran. Famous vocalist. A. L., with, in place of signature, a caricature of herself, to the Marquis de Louvois. Small portrait. (As one piece.) The letter is written in patois, commencing "Mounser Mounseu de Louvois" (au Marquis de Louvois), and is very interesting and amusing, closing with a ridiculous caricature of herself with mouth wide open, as if singing. Bought by George D. Smith, $0.50.

482. —— Signed receipt for payment from the Theatre Royal Italien, 1832. With engraved portrait. (As one piece.) Bought by Mr. Cohen, $1.

485. [Mansfield.] A. L. S., 1 p., 8vo, n. d., of Madame Ermina Mansfield Rudersdorff, mother of Richard Mansfield; also a few bars of music written and signed by her. With portrait, etc. (As one piece.) Madame Rudersdorff sang in this country and in her later life resided in New York. Bought by Mr. Forrest, $0.50.

495. Mlle. Mars, Famous French actress. A. L. S., 1831, to King Louis Philippe. Inlaid. Another sheet with portraits and clipping inlaid thereon. (As one piece.) Impassioned letter, wherein she appeals to the King for protection against the injustice with which she has been treated by the Theatre Francais. "Ought I to expect such treatment on the part of a theatre to the success of which I can only say I have not been a stranger?" Bought by Mr. Bonaventure, $1.30.

496. —— Part of A. L. S.—the last page. Twenty-two lines, with signature. Bought by John Malone, $0.50.

499. Charles Mathews, Sr. A. L. S., regarding the sale of pictures which he has been thirty years collecting. With view of his residence. (As one piece.) Bought on order, $1.10.

500. Mr. and Mrs. Charles Mathews, Sr. A. L. S., Mr. Mathews, 1827; also A. L. S. of Mrs. Mathews, very amusing letter regarding the loss of two of her "best and oldest friends;" also an engraved portrait. (As two pieces.) Bought by Harlem, $0.70.

502. Charles R. Maturin. Dramatist and novelist. A. L. S., to R. W. Elliston [1820], regarding the completion of a play. With portrait by H. Meyer. (As one piece.) Bought by Mr. Forrest, $0.40.

506. Adah Isaacs Menken. A. L. S. [1860]. Inlaid. Bought by Alfred Becks, $2.

509. Giacomo Meyerbeer. Composer of Robert le Diable, etc. A. L. S., 1830. (In French.) (Stained.) Rare. Bought by Mr. Kohns, $1.50.

510. —— A. L. S., Frankfort, 1838. Fine signature. (In German.) Rare. Bought by same buyer, $1.

516. Maggie Mitchell. Favorite American actress. A. L. S. Bought by Mr. Forrest, $0.30.

517. Harry J. Montague. Favorite actor at Wallack's Theatre. A. L. S. With portrait. (As one piece.) Bought by J. Malone, $0.30.

518. Lola Montez. Noted Actress. A. L., signed "James." (She married Captain James when fifteen years of age.) Bought on order, $1.10.

531. Anna Cora Mowatt. Mrs. Ritchie. American actress and author. A. L. S., 1839, and envelope. Quotation from Ingomar. Parthenia's definition of love, 1854; with clipping. (As two pieces.) Bought by Mr. Benjamin, $0.50.

537. Joseph S. Munden. Famous actor. Autograph inlaid, underneath portrait, by Hopwood, of Mr. Munden as Sir Francis Gripe. (As one piece.) Bought by Harlem, $0.25.

538. —— A. N. S., ten lines and signature, to John Howard Payne. Inlaid, with medallion portrait and address. (As one piece.) Bought on order, $1.

535. James B. Murdock. Famous American actor. A. L. S., Philadelphia, April 23, 1867, to Charles Durang, on personal matters. With original card photo. (As one piece.) Bought on order, $0.50.

548. New York Theatres. A brief history of the City Theatre, on Warren Street, New York. Manuscript account in the handwriting of Louis P. Clover, the early American engraver, accompanied by the transcript of playbill for July 3, 1822, and an original photograph of Mr. Clover, together with two programmes cut from contemporary newspapers. Of much historical interest. (Sold as one piece.) Bought on order, $1.50.

555. Jacques Offenbach. Composer. A. L. S., regarding a box at the theatre. With portrait. (As one piece.) Bought by Mr. Kohns, $0.50.

558. D. W. Osbaldiston. English actor, and manager of the Surrey Theatre. N. S., 1845, nine lines and signature regarding engaging a clown. With portrait in character. (As one piece.) Bought on order, $0.50.

561. John Oxenford. English dramatist, etc. A. L. S., ordering a book; another A. L. S., to Mark Lemon; another A. N. S. With two portraits, one on India paper. (As three pieces.) Bought by Mr. Benjamin, $0.30.

562. Mlle. Teresa Parodi. Prima donna, first appeared in America, New York, 1850. A. L. S., to Mrs. Lester Wallack. Inlaid, with lithograph portrait. (In Italian.) (As one piece.) Bought by Mr. Cole, $0.30.

568. Adelina Patti. A. L. S., 1882, on her letterhead, with design of a colored lady-bug thereon, sending an invitation, with compliments of Mr. Nicolini. Portrait. (As one piece.) Bought by Mr. Benjamin, $1.10.

571. John Howard Payne. A. L. S., in French. Tunis, 1845, declining an invitation. Bought on order, $1.50.

572. —— A. L. S., Paris, 1846, to Prosper M. Wetmore, regarding the transmission of various purchases of a Miss Knower into America free of duty. Bought by Harlem, $3.

579. Henry Placide. Noted actor. First appeared on the stage in New York, Park Theatre, 1823. A. L. S. regarding the career of his nephew, Louis Blake, the child of his sister, Caroline Placide and William Rufus Blake. Bought by Mr. Forrest, $0.75.

580. Thomas Placide. Noted actor. Made his first appearance on the stage at the Park Theatre, New York, 1828. A. L. S.; another A. L. S., 1874. (As two pieces.) Bought by Mr. Benjamin, $0.15.

582. J. R. Planche. English dramatist. A. L. S. [1872], to Mr. Tinsley; an amusing account of his endeavor to write his "Recollections;" he was at the time about 70 years of age. "Never was any wretched man so weary of his 'life.' No maniac ever made more desperate efforts to end it; I am only thankful that I am not a cat with nine lives, all bought by a publisher, and with as many tales as I have to unfold in it." Bought on order, $0.70.

586. Alexander Pope. Famous tragedian. A. L. S., regarding a lottery ticket. With portrait in character. (As one piece.) Bought by Mr. Forrest, $0.25.

591. Tyrone Power. Famous actor, appeared in New York 1833. A. L. S., Boston, 1833, to Mr. Wemyss regarding an engagement at Pittsburgh—"I open at N. York on Monday 20th inst (October) for three weeks." On the third page is Mr. Wemyss' reply. Bought by Mr. Taylor, $0.75.

592. —— Another A. L. S. to Mr. Wemyss, New York, Nov. 1, 1833, refusing to go to Pittsburgh—"I am in fact doing so very well 'in the North' . . . that nothing but the terms that I proposed could have tempted me." Bought by same buyer, $1.10.

598. Stephen Price. Manager of Old Park and Drury Lane Theatres. Autograph contract, 1836, between Edmund Simpson, of New York, and William Chippendale, of London, which Price writes and signs for Simpson. On the back is written in Chippendale's autograph, "Price agreed with me for America, June 1836." Curious and interesting. "The line of characters of the said Wm. to consist of first comic old & young men, Countrymen, Scotchmen, & singing parts (not interfering with Placide); . . . Chippendale is to get £5 ($25) a week." Bought on order, $0.50.

599. —— A. L. S., to Tom Phillips, the singer. Bought by Harlem, $0.40.

601. Joseph Proctor. American actor. A. L. S., 1872, on professional business to Colonel T. Allston Brown; A. L. S., 1874, enclosing payment for dues for himself and wife. (As two pieces.) Bought by Mr. Forrest, $0.15.

602. Louisa Pyne. Vocalist, appearing New York Broadway Theatre 1854. A. L. S., 1853; card with message and autograph; A. L. S. of William Harrison, who appeared with her, on the rehearsal for Christmas pantomime of Puss in Boots, 1854. Portrait of Harrison. (Four pieces, as a lot.) Bought by same buyer, $0.45.

603. John Quick. English comedian. A. L. S. [1801]. On the inner leaves is a list, possibly, of the characters he had filled in different farces, in his autograph. Portrait, in character, from Bell's Theatre, and words and music of a song by Mr. Quick. The letter addressed to Mr. Ryley, the author of "The Itinerant Actor." Bought by Mr. Forrest, $2.10.

605. Madame Rachel. Famous French tragedienne. A. L. S., to her mother: "Never have I felt as I have felt since my arrival in New York. . . . My health is perfect. . . . I hardly dared believe in the first days," etc. Very sweet and tender letter, in which she playfully alludes to herself as "la grande tragedienne." Also a quotation written and signed, 1847. With lithograph portrait on India paper. (As three pieces.) Bought by E. D. North, $2.80.

610. John T. Raymond. Actor. Right name John O'Brian. A. L. S., 1884, mentions Sol Smith and wife, De Vere, etc.; another A. L. S., 1877, sending seats for Mr. Daly. (As two pieces.) Bought by Mr. Malone, $0.25.

617. Edouard Remenyi. Famous violinist. A. L. S., New York, 1884, to Mr. Wallack. "Many thanks for the joy, etc., you gave me last night—nobody appreciated (it) better than a downright good fiddler—which I am, and yours affectionately too." Portrait. (As one piece.) Bought by Mr. Benjamin, $0.30.

621. Thomas D. Rice. "Jim Crow" Rice, actor. A. L. S., 1836, inlaid, regarding terms. (Asks £10 a night.) Bought by Mr. Benjamin, $0.90.

624. Peter Richings. English actor, appeared New York 1831. Two A. L.'s S., one in 1823 and 1862, nearly forty years' difference. The first is declining an invitation; the other describing the great success of Satanello. (As two pieces.) Bought by Mr. Willis, $0.25.

625. Adelaide Ristori. Celebrated actress. A. L. S., Turin, 1855, in Italian. (Small hole and some figuring has been done on the back of the letter.) Bought by Mr. Benjamin, $0.80.

626. J. Forbes Robertson. Actor of Hamlet, etc. A. L. S., 1888. "You have a photograph of an etching of my portrait of the late Mr. Phelps. It may interest you to know that the original picture was bought by the Garrick Club." Robertson began life as an artist. Bought by George D. Smith, $2.

627. T. W. Robertson. Dramatist, author of Caste, Ours, etc. A. L. S. With photograph and clipping. (As one piece.) Bought by George D. Smith, $2.

641. Rita Sangalli. Famous danseuse at Niblo's, etc. A. N. S., eight lines and signature, 1872. With original water color portrait. (As two pieces.) Bought by Mr. Benjamin, $0.30.

642. V. Sardou. French dramatist, author of Fedora, etc. A. L. S., on letterhead with his monogram. With portrait. Bought by same buyer, $0.25.

645. Fred Ludwig Schroeder. Great German actor. Creator of the drama in Hamburg. A. L. S., 1806. With portrait. (As one piece.) Bought by Mr. Benjamin, $0.30.

650. John R. Scott. Actor. Played with Forrest, Booth, etc. A. L. S., 1835, to F. C. Wemyss, of Pittsburgh, regarding engagements; from his diary for 1854, "Sunday at 1 P.M., January, 1854, arrived at New York in a snowstorm." (As two pieces.) Bought by Mr. Forrest, $0.15.

651. —— A. L. S., Barnum's Hotel, 1845, to his wife, affectionate letter signed "John," telling of his success, etc. Inlaid. With clipping. Bought by Alfred Becks, $0.40.

657. John Sefton. English actor; appeared at Park Theatre, 1828. A. L. S., Washington, 1845, to William Chippendale, on theatrical matters. "Burton stopped me in the st.—shook hands, drank (cider), and so we came to call each other ugly names." Bought by John Malone, $0.25.

658. Edward and Anne Seguin. English vocalists; first to produce the "Stabat Mater" in America, 1842. A. L. S., 1852, of Mr. Seguin, "The Festival was the grandest thing ever seen in N. Y. The City looked like a 4th July," etc. Portrait. Two lines and signature of Anne Seguin, with lithograph portrait by Brown, and clipping. (As two pieces.) Bought by Alfred Becks, $0.25.

663. Richard Brinsley Sheridan. Contract, 1780, in Italian, between Augusto Vestris, nephew of Madame Vestris, and Sheridan; signatures of both, with those of witnesses. Inlaid. Worn in the folds. Bought by W. E. Benjamin, $1.20.

665. Mrs. Scott Siddons. Great granddaughter of Sarah Siddons, appeared in New York. A. L. S., 1870, regarding an engagement for Pittsburgh. Bought by Mr. Morris, $0.25.

670. Edmund Simpson. English actor, appeared Park Theatre 1809, and manager of that theatre for many years. A. N. S., eight lines and signature; A. L. S., 1834; and another A. L. S. (to McDowell), regarding terms. With woodcut portrait. (As three pieces.) Bought on order, $0.25.

681. E. A. Sothern. Actor. The original Lord Dundreary. A. L. S., to Lester Wallack; another A. L. S., 1892, and a letter written on his behalf. (Three pieces.) Bought by John Malone, $0.25.

685. Edmund Clarence Stedman, William Winter, and Clara Morris. A. N. S. by W. Winter for the "Tribune," November, 1870, announcing that at Clara Morris' appearance at the Union Square Theatre Stedman had sent her a bouquet with a short poem. Accompanying it is the original poem of eight lines signed E. C. S.; an autograph of Clara Morris, and portraits of her and Stedman. (As one piece.) Bought by George D. Smith, $11.

688. Marie Taglioni. Famous dancer. A. L. S., 1832. Bought by Mr. Benjamin, $0.30.

689. Thomas Noon Talfourd. Dramatist and biographer of Charles Lamb. A. L. S., 1845, criticising a play sent him. Bought by Mr. Burgess, $0.25.

702. Talma. The great French actor. A. L. S.; another A. L. S.; order to pay in his autograph and signed. With full length portrait as Nero, and two other portraits. (As three pieces.) Bought by Mr. Benjamin, $0.25.

711. J. L. Toole. English actor. A. N. S., nine lines and signature. With clipping and portrait. (As one piece.) Bought by Mr. Malone, $0.25.

735. Sam Vale. English comedian. A. N. S. With portrait in character, and sketch. (As one piece.) The original of Dickens' Sam Weller. One of Sam Vale's favorite characters was Simon Spatterdash in The Boarding House, and he introduced into it many of these comparisons which are now known as "Wellerisms." Dickens made but slight change in making Sam Vale into Sam Weller. Bought by Mr. Nicholls, $0.50.

720. Giuseppe Verdi. Famous composer. A. L. S., Milan, 1846. Inlaid, with portrait. (As one piece.) Bought by Mr. Forrest, $0.75.

721. —— A. L. S., Milan, 1846, referring principally to his opera I Lombardi. With portrait. (As one piece.) Bought by same buyer, $1.50.

722. Elize Vestris, afterwards Mrs. C. Mathews, acted in New York 1838. A. N. S., three lines and signature; order signed, for five yards of calico, countersigned by Miss Glover; beautiful proof portrait as Apollo, by Woolnoth and another. (As three pieces.) Bought on order, $1.

723. Madame Felicita Vestvali. Appeared in New York 1855. A. L. S.; also A. notice, signed twice (slightly torn), giving a "puff" which she wishes published, and card photograph. (As two pieces.) Bought by Long Island, $0.25.

728. Charles M. Walcot. English actor, came to New York in 1858. A. L. S., 1865. Mentions Mr. Wallack, Mr. Beauchoten, and others. Bought by Mr. Malone, $0.50.

730. Fanny Wallack. Daughter of Henry Wallack. Autograph, Pittsburgh, 1849. Very rare. Bought by Alfred Becks, $0.25.

731. Henry J. Wallack. American actor. A. L. S., 1842. Bought by Mr. Forrest, $0.30.

732. J. W. Wallack, Sr. A. L. S., New York, Oct. 23, 1838, to Mr. Pindgate, of the Garrick Club, London, introducing Mr. Blake (William Rufus). Inlaid. Bought on order, $0.25.

733. —— A. L. S. [1850], regarding the copying of a play. "The part of 'Muddle' should be the first done, as Mr. Blake's study is rather slow." Alluding to the play of Rochester, which he revived in October, 1850, under the name of Fast Man of the Olden Time, in which W. R. Blake played Muddle. Bought by Mr. Forrest, $0.50.

762. Oscar Wilde. A. L. S., Keats House, London. Portrait. (As one piece.) "At the suggestion of . . . Mr. Dion Boucicault, I beg to forward you a new and original drama on Russia; the note through which the passion of the play is expressed is democratic—and for that reason 'tis impossible to set it in London . . . the heroine . . . is conceived in all the varying moods of passion that a study of Sara Bernhardt could suggest." Bought by George D. Smith, $1.75.

767. Mr. and Mrs. Barney Williams. A. L. S., another A. L. S. of Mr. Williams; another A. L. S., New York, 1878; another A. L. S. of his wife. All letters on professional business. Lithograph portrait of Mrs. Williams in character. (As four pieces.) Bought on order, $0.30.

772. William Winter. Author and dramatic critic. A. L. S., 1873, regarding Ward's statue of Shakespeare in Central Park; another interesting A. L. S., New York, 1868, to William Stuart, regarding his trouble with Edwin Booth. Woodcut portrait. (As two pieces.) "I have always regretted and deplored your separation from Booth. I don't know what your feeling is toward him, nor what his feeling is toward you. But my ardent wish is that the time will speedily come when you will be reconciled and again associated in business. It would be a great good-fortune to his new theatre to have you at its helm. . . . Press people do a good deal of harm by sticking their pens into private affairs." Bought by George D. Smith, $6.

779. Mrs. John Wood. Actress and manager. A. L. S., London, sending a box; also an autograph; and portrait of Mr. and Mrs. Wood in character. (As one piece.) Bought by Alfred Becks, $0.25.

781. William B. Wood. Actor and manager. A. L. S., Philadelphia, 1817, to Tom Phillips, the singer. Interesting comparison between New York and Philadelphia audiences. Mr. Phillips' reply is scribbled on the 3rd leaf. "I mention a large list, because our audience is not half so extensive as that of New York, and do not bear repetitions well. . . . (In) truth our audiences are not very musical—besides in New York you have two or three; here we have only one audience." Bought on order, $0.15.

782. —— A. L. S., 1843, in connection with complications arising from sailing books in Virginia; title-page of "Siege of Belgrade," with his autograph written thereon. (As two pieces.) Bought on order, $0.30.

ALFRED BECKS.

Use Allen's Foot-Ease,

A powder to be shaken into the shoes. Your feet feel swollen, nervous and damp, and get tired easily. If you have smarting feet or tight shoes, try Allen's Foot-Ease. It cools the feet and makes walking easy. Cures swollen, sweating feet, ingrowing nails, blisters and callous spots. Relieves corns and bunions of all pain and gives rest and comfort. Try it to-day. Sold by all druggists and shoe stores for 25c. Don't accept any substitute. Trial package FREE. Address Allen S. Olmsted, Le Roy, N. Y.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Mr. and Mrs. Gene Hughes, in A Matrimonial Substitute; Ullie Akerstrom, assisted by Johnnie Hoey, Harry Mantel and George Willing, in Our New Girl; Frank H. White and Lew Simmons, Paulo and Marlow, William Cahill, Dancing Mitchells, DeVeau Twins, Kenny and Hollis, Berry and Berry, the Bradys, Henry and Francis, Jerry Cunningham, vitagraph.

Keith's Union Square.

Henry V. Donnelly and company in Mr. and Mrs. Nagg; Egbert Van Alstyne and Louise Henry, Hoey and Lee, Emma Francis and her Arabian Whirlwinds, Searl and Violet Allen, Zasello and Vernon, Mitchell and Cain, Will Rogers, Norman D. Steele, St. John and Le Fevre, Willie Gardner, Niblo and Riley, vitagraph.

Proctor's Fifth Avenue.

Niobe, with Katherine Grey, Wallace Erskine, Helen Tracy, Grayce Scott, Mabel Brownell, Frank McIntyre and Byron Ongley in the cast. Vaudeville; motion pictures.

Proctor's Twenty-third Street.

Will M. Cressy and Blanche Dayne, Edwin Stevens, Ye Colonial Septette, Ernest Hogan and his twenty-five Memphis Students, May Yohe and Putnam B. Strong, Begnah and Miller, Eleanor Falk, Lavine-Cimaron Trio, Ben Welch, motion pictures.

Proctor's Fifty-eighth Street.

Tennessee's Pardner, with James Durkin, Agnes Scott, Robert Rogers, Louise Mackintosh, Charles Arthur, William Norton, Paul Scott and others in the cast. Olio: motion pictures.

Proctor's 125th Street.

As in a Looking Glass, with Elita Proctor Otis featured. The cast includes William J. Kelley, Beatrice Morgan, James R. Wilson, Robert Hill, Sol Aiken, Mary Ryan and Mathilde Deshon. Olio: Cooke and Clinton, motion pictures.

Hurtig and Seamon's.

The Great Lafayette and his full company of over fifty people is the attraction for this week. Lafayette presents The Pearl of Bhutan and several other illusions and is assisted by his own orchestra.

Hammerstein's Paradise Gardens.

Dida, Maggie Cline, Charles Guyer and Nellie O'Neil, McMahon's Watermelon Girls and Minstrel Maids, Reno and Richards, Sherman and De Forrest, Pat Rooney and Marion Bent, Rappo Sisters, Patty Brothers, Rostow, the D'Artos and To-To (second week).

Hippodrome.

A Yankee Circus on Mars and The Raiders, with Albert Hart, Felix Haney and Bessie McCoy in the leading roles. Olio: Marcelline, Sisters Ronay, Ferry Corwey, the Clarkonians, Col. Gaston Bordevarry and others.

LAST WEEK'S BILLS.

COLONIAL.—The season at this house closed on Sunday evening. Since the Colonial has been under the management of Percy Williams it has been most successful, as he has given his patrons the same splendid bills that built up such a fine following for the Circle. When Mr. Williams took possession the Colonial was suffering severely from that dreadful theatre-malady, lack of patronage, but he diagnosed the case correctly, applied the proper remedy, and the recovery was almost instantaneous. The theatre is now resting on a solid basis of popularity, and as only the best acts in vaudeville have been booked for next season the outlook is most promising. During the Summer a number of necessary changes will be made that will add greatly to the comfort and convenience of the patrons, and when the house reopens, early in September, there will be a treat in store for Mr. Williams' clientele. The closing programme was up to the standard. The bill opened with Paul Stephens in his splendid equilibristic act. He was followed by Mr. and Mrs. Jimmy Barry, who won laughs by the dozen with A Skin Game. Callahan and Mack came next, and The Old Neighborhood, with its quaint Irish humor of the genuine sort, scored heavily. As the tones of the old flute died away Mayme Remington and her Buster Brownies burst upon the scene, and for fifteen minutes there was much gingery singing, dancing and comedy antics that won the participants the heartiest kind of applause. The audience was next plunged into a sober mood by the absorbing playlet, Frederic Memaitre, splendidly presented by Henry Miller, assisted by Laura Hope Crews and Frank Willard. Mr. Miller's popularity in New York is very great and his admirers showed their liking for him in no uncertain way. The intermission afforded plenty of time for the susceptible and tender-hearted misses in the audience to wipe away the furtive tears brought forth by Mr. Miller's acting, and the second part of the programme was eagerly anticipated. The opening number was presented by Dockstader's Tabloid Minstrels, an organization made up of twenty-five members of Lew Dockstader's company, who were seen in A Snap Shot of Dixie, which formed part of the Dockstader entertainment during the past season. It was a good, lively singing and dancing number and was thoroughly appreciated. Cheridah Simpson, fresh from her success in Woodland, followed the minstrel men and captured her share of the plaudits with a few up-to-date and breezy songs sung in her own way. Less refined but more amusing than Miss Simpson's offering was that of Sherman and De Forrest in The Battle of San Dago. When the cannonading with the cotton-batting cannon-balls began there was not a dry eye or an idle pair of hands in the house. Audiences who are in the proper mood for enjoyment seldom consider etiquette in laughing at Sherman's antics. The fact that "the loud laugh betrays the vacant mind" seems to be forgotten, and nobody cares how crazy he or she may seem to be while this absurd skit is being played. When the stage had been cleared of the evidences of the battle the Three Navarros, who have been in Europe for several months, came on and received a warm welcome. Their cleverly arranged acrobatic act kept the spectators applauding constantly, and they were forced to bow many times. The vitagraph was the final number, and the majority remained to see what was new in the moving picture line.

PROCTOR'S TWENTY-THIRD STREET.—The Great Lafayette, assisted by his own company and band, presented a condensed programme that embraced many of the features of the entertainment that he has been offering through the country during the past season. In the space of half an hour the illusionist comedian did many wonderful things that caused the spectators to sit up and stare in amazement. The tricks were done with the quickness that always characterizes the work of Lafayette, and before the audience had recovered from one surprise there was another equally astonishing before their eyes. The programme was divided into three parts, in the first of which Lafayette made a number of his sudden changes, which were well done. In the second part all sorts of things were produced from Nowhere, after the manner of Ching Ling Foo, while the band played appropriate music. The final offering consisted of Lafayette's impersonations of famous composers, and he put plenty of humor into his work, having improved it greatly since he was last seen here. In this number he was assisted by his own musicians, who were seated on the stage, thus making the effect very striking. The fact that the band is of the "German" order made the result more ludicrous, and the applause that greeted each impersonation was very hearty. Lafayette has an act that is "big" in every sense of the word, and he proved a fine drawing card. The honors were shared by the Four Mortons, each of whom was given an individual welcome that was spontaneous and genuine. Dainty little Clara was especially well received and every little step she took with her pretty little feet was watched with intense interest. The Mortons are making a round of "Patti farewells" at the New York vaudeville houses, as they are to star next season. For the past few weeks their "last" vaudeville appearance has been chronicled in the programmes, but the demand for their services has been so great that they have been compelled to fill several engagements that had not been originally scheduled. May Robson, assisted by Bruce Brayton and Ford Sterling, were seen to advantage in the sketch Coming, in which Miss Robson's impersonation of a London slavey is the principal feature. Ward and Curran gave the audience several good laughs in The Terrible Judge. Howard and North in their novel conversational act, Those Were the Happy Days, scored heavily. Charles R. Colby and Allie C. Way in their ventriloquial and dancing doll act, met with the usual approval. Violet Dale, in a most becoming and very elaborate gown, gave a fine imitation of Mrs. Carter in Du Barry, and also mimicked Anna Held, Marie Dressler, Katie Barry and other stage favorites with great success. Davis and Walker introduced some amusing colored comedy, and the motion pictures had the latest films. Business, owing to the strong bill and the weather conditions, was big throughout the week.

KEITH'S UNION SQUARE.—George Evans was the topliner, and Clayton White, Marie Stuart and company in Paris were a special feature. Both acts are too well known to need comment, and they scored their accustomed hits. The only novelty on the bill was a new sketch called Jack and Jill, presented by Arthur and Mildred Boylan, assisted by Stella Boylan. Arthur and Mildred are youngsters who are very precocious in many ways and are talented beyond their tender years. The skit was written with a view to showing their accomplishments as acrobats and mimics, and they met with unusual success. The scene is laid in the home of a woman who is about to marry a widower. She receives a letter from the children of the man she is to marry, begging her not to take their father away, and saying some dreadful things about stepmothers. A few moments later the children, dressed in satin knee-breeches, knock at the window. She admits them and soon discovers their identity, without, however, allowing them to know who she is. She wins their confidence by her kindness and affectionate manner, and when the truth dawns upon them they telephone their daddy their full permission to marry their new mamma. The dialogue permits the children to introduce various dialect imitations, which they do quite well, and at the end of the sketch they do some tumbling that is very creditable. The audience was captivated by the act and the applause was frequent and hearty throughout. The youngsters should be taught, however, not to look so eagerly for approval, as the length of time they took in bowing made several awkward pauses and had a tendency to spoil the turn somewhat. Keno, Walsh and Melrose worked very hard in their comedy acrobatic turn, and their nickel-plated apparatus helped them to score. Paulton and Doley made the laughing hit of the bill with their eccentric bicycle act. Louis Wesley, all alone once more, offered "Roxiana Dooley" and other ditties, with a bit of his odd dancing thrown in for good measure, and went off with the sound of applause ringing in his ears. Dudley and Chesiyn sang well, and so did Louise Brehany, both acts having acceptable songs. Mr. and Mrs. Fred Lucier offered a rube and soubrette sketch, with musical trimmings, that was fairly good. Bailey and Fletcher proved themselves past masters of the art of colored comedy and their dances won emphatic approbation. The men are very clever and believe in keeping things moving while they are before the audience. Gilday and Fox, Hebrew comedians; George Hussey, ventriloquist, and the biograph with new and interesting views rounded out the programme.

HAMMERSTEIN'S PARADISE GARDENS.—The roof-garden season was opened last week and a very large crowd was in attendance on the opening night. The gardens which cover the roofs of the Victoria and Belasco theatres looked spic and span, having been furbished up under the watchful eye of Mr. Hammerstein. The night was very warm and the cool breezes and the entertaining bill helped the patrons to pass a very pleasant evening. The performers will not have the easy time they have had in the past when booking Summer engagements at Hammerstein's, as matinees are given every day in the Victoria Theatre downstairs. This necessitates a good deal of extra trouble for the stage hands and the performers, but that it is a wise business move on the part of the manager was proven by the big attendance on the cool afternoons last week. The headliner last week was To-To, the Mysterious Musician, exhibited by Mlle. Lucia. To-To is an alleged automaton about three feet high, which is carried on the stage and placed in a chair by an attendant. It is dressed in clown costume and moves its head, arms and legs in a jerky manner. A zither is placed in front of it and it plays an accompaniment to a little French song sung by Mlle. Lucia. At the end of the song Mlle. Lucia kneels beside the chair, and as the last strains from the zither die away she snatches the head from the figure and kisses it as the curtain falls. The space from which the head is removed is covered with a piece of red silk, which hides the "mechanism." As compared to Zutka, Phroso, and Enigmarella, this newest addition to the list of "automatons" is rather tame. Louise Gunning was very charming in her Scotch songs. Ye Colonial Septette repeated the good impression they made a few weeks ago at the Colonial with their splendidly costumed act, and they were recalled repeatedly. Stuart, the Male Patti, was in splendid voice, and his marvelous dresses caused the women to gurgle exclamations of delight. Bud Snyder created something of a sensation with his remarkable bicycle specialty, using the wheel for the purpose of playing the chimes and piano and doing a number of other startling tricks that called forth abundant applause. Katie Rooney and her Yankee Doodle Girls scored heavily, opening with a Mexican song, and winding up with "My Irish Indian," during the rendition of which Miss Rooney wore a set of vivid green feathers that would make any real Indian turn pale with envy. Spessardy's bears and ponies were well liked, especially by the juveniles. The Three Yoscarrys, who do a very difficult acrobatic act in ordinary dress, made a big hit. The xylophone playing of the Four Avolos was above par. The head work of the Patty Brothers was most original and diverting. Excellent satisfaction was given by Galetti's monkeys, Mlle. Olive, the dainty juggler; Taylor Twin Sisters, expert skaters, and Cooper and Robinson, colored comedians.

HURTIG AND SEAMON'S.—Arthur Byron made his vaudeville debut here last week in a one-act play called The Mirage, written by Paul Armstrong. The piece is a queer mixture and the leading character is not at all suited to Mr. Byron. He was supposed to be a rough Western miner, unused to city ways and the refinements of good clothes and grammar. Mr. Byron couldn't help looking as though he had been used to proper raiment all his life, and he failed to give the slangy lines allotted to him their true value. The author made him use the commonest sort of slang expressions until just before the climax, when he had a long speech that was just dripping with prosy poetry and reeking with references to babbling brooks and bending boughs and other things, all in good straight English, without a trace of the slang that had characterized every speech that had gone before. The plot concerned a young miner who had met and loved a New York girl in the far West. He had worked and waited until he had made his "pile" before coming East to claim her. He is rough but has good habits, having taken a vow never to touch liquor. When he is received by the girl in her New York home she treats him to a "horse's neck," assuring him that it is a strictly temperance drink. Her father had, unknown to her, put a good big drink of whiskey in the long glass, and of course he swallows the whole thing unsuspectingly. The whiskey gets in its effect at once, and the girl becomes disgusted with his manner and conversation. He falls asleep in a chair, and just as she is about to call her father to have him ejected she catches the odor of the whiskey from the glass, and, understanding everything, bends over and kisses him as the curtain falls. The principal fault with the sketch is that it is too talky, and the talk is not absorbingly interesting or amusing. Mr. Byron's part does not fit him, and naturally he failed to score in it. He was assisted by Kathryn Keyes and Wallace Jackson. A big laughing hit was made by Charles Guyer and Nellie O'Neil, in the old Guyer and Daly specialty. James Richmond Glenroy had some new epitaphs that were killingly funny, and Raymond and Caverly gathered in plenty of laughs with their German act. Others in the bill were Canova, the Flying Mephisto; Three Mosquitos, Irving Jones, John Le Clair, and the Townsend Sisters.

PASTOR'S.—The Four Thoroughbreds (Coyne, Ardell, Laurence and Edwards) made their debut in polite vaudeville with a skit that is not remarkably polite. It is called The Mysterious Venus and is a "rough house" affair from start to finish. It is evident that the performers are accustomed to entertaining audiences that are partial to the slap-stick style of humor, and they strained every point to gain laughs. The act is good enough of its kind, and with some of the loose language cut out would do very well for Summer parks. Adamini and Taylor scored a hit with their refined singing specialty, which is constantly being improved. Mr. and Mrs. Browning pleased in their amusing comedy skit. Lillian Mills and Elida Morris won favor in their minstrel specialty, which is neat and well put together. One of the big hits of the bill was made by Francis Le Page, whose jumping feats would be hard to beat. Bert Baker, who is stout and good-natured looking, jollied the audience along with some comic songs. The unctuous humor of Daly and Devere found a responsive chord, and they made a big hit. Willie Gardner had a good place on the bill, and scored with some very smart dancing on roller and ice skates. Others were Schaeffer, Stillwell and Schaeffer, Archer and Crocker, Esher Sisters, Carl Brehmer, and the vitagraph with new scenes.

PROCTOR'S FIFTH AVENUE.—Sardou's A Scrap of Paper was admirably presented by the stock company, and the houses were uniformly large. Henry Woodruff played Prosper Couramont cleverly and added to the laurels he has already won as leading man with this company. The part of Suzanne was delightfully portrayed by Katherine Grey, whose sweet and winning personality has already won her a host of ardent admirers among the regular weekly patrons. H. Dudley Hawley distinguished himself by a very good performance of Anatole, and Harold Hartsell was most effective as Baron La Glaciere. Others in the cast were Byron Ongley, Frank J. McIntyre, Guy Smith, Mabel Brownell, Helen Tracy, Jennie Dunbar, Grayce Scott, and Ethel Conroy. Madame Emmy exhibited her pets between the acts, and the motion pictures were shown as usual.

ALHAMBRA.—The season at this house closed on Sunday evening. The Alhambra during its short Spring season has already established itself firmly in favor, and the outlook for next season is more than promising. The closing bill was headed by Jacob P. Adler and company in the trial scene from The Merchant of Venice. The most interesting number was that of the Zanzigs, who created a decided sensation with their wonderful exhibition of mental telepathy. Others who made hits were Mr. and Mrs. Sidney Drew, Cole and Johnson, Walter C. Kelley, Melville and Stetson, Clement De Leon, Gillette's dogs, and the Mignani Family. The vitagraph views were excellent. A number of changes and improvements will be made before the opening of next season.

PROCTOR'S FIFTY-EIGHTH STREET.—Elita Proctor Otis, supported by the Proctor Stock company, drew large audiences to see Oliver Twist last week. Miss Otis gave her usual very clever performance as Nancy Sykes, and earned plenty of applause. James Durkin's Bill Sykes was also very good. Agnes Scott as Oliver Twist was very clever, as was Paul Scott, who played Fagin. Others who did well were Charles Abbe as the Artful Dodger, Frank Jamison as Mr. Brombow, Crystal Willett as Rose Maylie, Robert Rogers as Bumble, and Louise Mackintosh as Mrs. Corney.

PROCTOR'S 125TH STREET.—Charley's Aunt, with Etienne Girardot in his original role, drew good audiences throughout the week. Others in the cast were William J. Kelly, Sol Aiken, Wallace Erskine, Riley Chamberlin, Beatrice Morgan, Mathilde Deshon, Mary Ryan and Fola La Follette. Jolson, Palmer and Jolson, Watson and Harrison and the motion pictures were in the olio.

METROPOLIS.—A good programe was offered by Bedini and Arthur, the Watermelon Trust, Hickman Brothers, Lawrence and Harrington, Browning, Welp and company, Tascott, Rennier and Gandler, Bertha Allison, and the pictures.

HIPPODROME.—The same big crowds poured into this vast amphitheatre twice a day last week, and the entertainment scored as usual. The acts of Carre's animals, the Clarkonians, Marcelline, and Colonel Gaston Bordevarry were applauded to the echo.

LONDON.—The Broadway Burlesquers filled in a week here to fair business. The feature of the week was a new act put on by Austin Walsh, who gave a burlesque imitation of the man who lectures to the occupants of the "Seeing New York" automobiles. Mr. Walsh's idea is very good and he scored a decided success.

LIFTING THE LID.

Musical travesty in two acts by John J. McNally. Music and lyrics by Jean Schwartz and William Jerome. Produced June 5.

Mathilde Macartini	Corinne
Bessie Otis Adams	Virginia Earl
Grace Gaston	Sue Stuart
Hilda Hilton	Lillian Hudson
Marie Wilton	Diamond Donner
L. Just Doethem	Louis Harrison
George Stonefellow	Frank Greene
Willie Steele	Eddie Leonard
William T. G. Rome	Julius Tannen
Commissioner Machadoo	Frank Todd
Commissioner McLarffin	Edwin Wilson
Commissioner McCluskey	Henry Coote
Honest John	Allan Ramsay
Weary Willie	Seymour Brown
Peleg	H. Schroeder

The Aerial Gardens on top of the New Amsterdam Theatre were thrown open for their second season last week. The opening night was extremely warm and there was a large attendance of men-about-town, politicians and others, who had come to see a piece called Lifting the Lid. This concoction must not be confounded with a piece bearing the same title produced several months ago at Watson's Cozy Corner in Brooklyn, although its tone was not much higher than that of its namesake, which was staged by the burlesque genius, W. B. Watson. The offering at the Aerial Gardens is a Summer trifle, put together by John J. McNally, a Bostonian, who has simply dramatized the local columns of the New York papers of the past Winter. Every event that has been considered worthy of big headlines in the Gotham press for months past has been used by Mr. McNally in his latest product. To any one who is not a newspaper reader, or who comes from outside of New York city, the piece must be very unintelligible, as all the attempts at wit hang upon events and incidents that concern none but New Yorkers. Mr. Hammerstein's conflict with Mr. Jerome, the new traffic regulations, Mr. McAdoo's control of the police and kindred topics are dragged in, rehashed and served up as an entertainment. Occasionally there is a halt in the dreary proceedings, and a song is introduced. This gives the weary listener a chance to recuperate before another flood of local gags is turned on. Some of the songs are quite good, especially "Home with the Milk in the Morning," "Nothing Doing in the Old, Old Town," "Over Sunday," "Baa, Baa, Black Sheep," and "It Reminds Me of Home, Sweet Home."

The best thing in the performance was a vaudeville turn interpolated by Julius Tannen, and of course the author was in no way responsible for Mr. Tannen's hit. He imitated a number of prominent actors just as he has been doing for the past two seasons in the vaudeville houses, and the cleverness of his work brought him the heartiest applause of the evening. He also played the character of William T. G. Rome, a travesty on the District Attorney of this city, and succeeded in injecting some life into the part. Corinne, who replaced Fay Templeton in the cast, was also quite good at times and sang acceptably. Some of her lines might have been omitted with good effect. Louis Harrison proved himself a good make-up artist by presenting a lifelike picture of Oscar Hammerstein. Virginia Earl looked pretty and sang well, and Eddie Leonard contributed some very graceful dances. The others came on and went off at odd times and said things and helped in the singing.

The second part of the programme consisted of a Gilbert and Sullivan review, and included a number of the favorite airs from the various works of those masters of comic opera. The medley was a welcome relief from the feeling of ennui caused by Lifting the Lid, and the audience went out whistling the airs from Pinafore as blithely as if it had just been given its first presentation.

A ludicrous attempt was made in Lifting the Lid to make it appear that the Theatrical Trust is a matter of little importance. There was a chorus of Trusts, made up after the style of F. Opper's cartoons, all the men being large and oily-looking, except the Theatre Trust, which was represented by a lilliputian. When he made his appearance he was told to run away, as he was too small to mix in with the big fellows.

PLANS OF THE EASTERN MANAGERS.

Gus Hill has sent THE MIRROR the following statement, which will give a clear idea of the plans of the Eastern Burlesque Managers' Association for the coming season: "The Eastern Association controls thirty-six first-class theatres in all the larger cities from New York as far West as Kansas City and as far South as New Orleans. Our attractions have their contracts for five years to play all the cities controlled by the Eastern Managers' Association. As the Eastern burlesque managers have so many first-class theatres to play these attractions in, it has been decided not to use the word "Burlesque," but to advertise and get out printing with no objectionable features and call them musical extravaganzas. The companies will be organized on a larger scale and costumers and scene painters are working day and night. The best talent has been secured and nothing will be left undone to make these attractions the largest and most refined musical entertainments on the road. You can see by the list that the Eastern Association controls all the standard attractions. The season will open the last week in August and close the last week in May, making forty weeks. The companies do not go any further West than Kansas City and Chicago, and the new houses that the Eastern managers have secured are the best line of houses in the country. The companies next season will carry as many as fifty people. The best producers are under contract with the Traveling Managers' Association.

"The following attractions are controlled by the Eastern Managers' Association: Trans-Atlantics, Runaway Girls, Vanity Fair, Gay Morning Glories, Rose Hill Company, Dainty Duchess, Bon Ton Burlesquers, Bowery Burlesquers, Cracker Jacks, Rice and Barton's Extravaganza, Harry Bryant's Extravaganza, Parisian Widows, Al. Reeves' Own Show, Blue Ribbons, Gay Masqueraders, City Sports' Big Show, Majestics, Knickerbockers, Fred Irwin's Big Show, London Belles, World Beaters, Trocaderos, High Rollers, Jolly Grass Widows, New York Stars, Moonlight Maids, Dewey Travesty Company, Jersey Lillies, Wine, Women and Song, Rentz-Santley Company, Night Owls, Sam Devere's Own Company, Thoroughbreds, Casino Girls, Big Sensation, City Club."

THE FALL OF PORT ARTHUR.

Another big attraction was added to the long list at Luna Park on Friday evening last, when The Fall of Port Arthur was given for the first time. The spectacle occupies the space used last season for the Durbar, and there is plenty of room for the large crowds that are expected to visit it. There is a miniature lake on which thirty small battleships sail about, showing the manœuvres before the bombardment. This is followed by the cannonading, and the excitement is kept up to a high pitch until the city finally surrenders. The cyclorama showing Port Arthur is a remarkable picture. It covers 45,000 square feet and is said to be the largest painting in the world. The new attraction is bound to please, on account of the ingenious way in which the little warships are handled and the splendid manner in which the spectacle has been staged.

NAT HAINES TO GO IT ALONE.

Nat Haines, who for many years has entertained vaudeville audiences in conjunction with his partner, Vidocq, has made up his mind to tell his jokes by himself next season. He has been contemplating this change for a long time, and has been encouraged by the offers of wise managers, who see in him a single entertainer of great promise. Haines has always been known as a very funny comedian, who can make old jests sound like new ones, and who also has a faculty for inventing quaint expressions that are calculated to arouse the risibilities of even the sleepiest audience that was ever gathered in a

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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Come, Grandpa, take this shoe-brush and part sister's hair.

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The boys they talk so much about.

HURRAH FOR ST. JAMES.

"Swells from the Pacific."

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Proctor's, Newark, this week.

I know what "Taters" is now. It's a new kind of breakfast food (Sounds English to me.)

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The title "GIRL WITH THE CHANGEABLE EYES" and business in song belongs to

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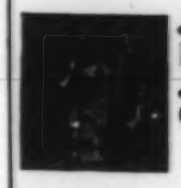

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We wrote to Jamestown for a date,
And he wanted to pay us according to weight.

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Joe, Myra and Buster Keaton
Were sitting at a table eatin',
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And says, "Pop, I think it's a shine hotel."
"Oh, shut up," says Buster, "don't make any trouble,
We're getting in here for a dollar double."

—JAMES RICHMOND GLENROY.

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At Liberty after Aug. 7.

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Now booking for the Summer and next season.

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"THE HONEY BOY."

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theatre. At present Mr. Haines is at his home in Williamsbridge, N. Y., getting his new monologue in readiness, and answering numerous letters from managers and agents, who have shown great interest in his experiment as a single entertainer.

BEAR SUBDUED WITH SELTZER.

On Thursday evening last, as the throngs were swarming into the Paradise Gardens, a big bear belonging to the Spessardy troupe of animals got loose and started to own the establishment. Having a *penchant* for the cup that cheers, he made directly for the barroom and frightened the waiters and barkeepers into several Dutch fits. Before they recovered he had seized a bottle of creme de menthe and was joyously irrigating his tonsils with the emerald liquid when Oscar Hammerstein arrived on the scene. Mr. Hammerstein, fresh from his experiences with District Attorney Jerome, was not afraid of a mere bear and he decided to subdue the animal by a novel method. He grabbed a seltzer bottle and squirted the contents into the bear's countenance. The seltzer mixed with the cordial, and the bear, liking his liquor "straight," sniffed his disapproval in a most impolite way. Mr. Hammerstein called for more seltzer, and after he had given the bear a first-class carbonated bath the animal showed a disposition to abandon his bibulous habits and accompanied the manager back to his stall. The waiters and barkeepers crawled out from under the bar, but it was very late in the evening before their hands recovered the steadiness necessary for the proper pursuit of their avocations.

TWO VESTAS COMING OVER.

Manager Percy Williams has made two contracts that will be sure to prove agreeable to his patrons next season. They are with the two Vestas, Vesta Tilley and Vesta Victoria, who will both be seen at Mr. Williams' theatres next season. The contracts that call for Miss Victoria's appearance in February, 1906, arrived last week. She will be remembered for the sensation she created at Pastor's several years ago with "Daddy Wouldn't Buy Me a Bow-wow," and is said to have a new repertoire of songs that are likely to create something of a stir. She will sing them first at the Colonial in this city on February 19. Miss Tilley's appearance will probably be later in the season.

NOTES FROM HOUDINI.

WOLVERHAMPTON, ENGLAND, May 21.

I have been on tour with my own company, so could not find much time for writing, but as there is so much to tell I thought that I would forget business for a few hours and unfold my tale.

In Paris, at Bostock's Hippodrome, Herr Jacobus Koch, the German champion wrestler, has actually defeated the French champion Boucharinous for the world's championship. It was supposed that no one would ever win the championship in Paris unless he was a Frenchman. Siegfried, the German, has just won the German championship in Breslau, and it will be an interesting match when Koch and Siegfried meet (that is, if it will be on the level).

Machnow, the giant, who was drawing in a few dollars a week at the Panopticain, has advanced his salary. When he came to London he drew a very nice sum; now he has gone to Paris and is working on a percentage for the Isolas. He has suddenly gotten the idea that he must go to America, and as he likes America he will willingly work for any of the managers that have made him offers for a salary of $1,500 a week. Personally I do not think he will ever get it, as he is far from being the draw that the Italian Tocci Twins were, and they drew $100 a day salary from the dime museums. The Tocci Twins are now back in Italy and are living quietly in a village near Turin on the money that they made in America.

MM. Borras and Duprez have managed to get into difficulties with the police over the young woman who was killed at the Casino de Paris while doing the "Flight of Death." The police hold them responsible for the girl's death, and it will be interesting to note what their punishment will be. Should the police deal severely with them this will be the funeral knell to all hazardous performances, with which Paris has been swamped ever since "Loop the Loop" arrived.

At the Alhambra Music Hall I note only one American act on the bill, and that is half French —namely, Radford and Valentine—and they are certainly doing remarkably well.

In Berlin, at the Apollo Theatre, they have an act presented by Captain Bloom, who gives demonstrations of "wireless telegraphy" and is making himself town talk. At the Wintergarten, Berlin, I fail to note any American act, but here is the bill for this month: Woodbee Wonders, acrobats; the Erlks, acrobats; La Belle Wilma, sand painteress; Leslie Brothers, eccentrics; O'Neil and Thorp, comedy jugglers; the Hartlys, jumpers; Otto Reutter, comedian; the Meers, wire walkers; La Belle Davis (I think that this is Belle Davis with her "picks"), Madame Loo, operatic singer; the Noisettis, and the biograph.

At the Hansa Theatre, Hamburg, Cleo de Merode is the star feature, with W. C. Fields running her a good race for honors. The famous Schwartz Brothers are on the bill, and the house is packed at every performance. Morris Cronin is at the Scala Theatre, Copenhagen. While I am on the subject of Cronin and clubs it will be interesting to note that Albertus and Bartram separated some time ago, Bartram taking charge of an advertising department in London as the English representative of the German theatrical paper *Das Programme*. Albertus sank his identity under the name of "Altus," and is doing a comedy juggling act. As the team had been booked for three years on the Stoll Tour, their agent has informed Albertus and Bartram that they will have to pay commissions on all work booked. After consultation with their solicitor it was found that they are responsible to this agency, so the team will reunite and will play all their existing contracts. In England the agent is entitled to percentage if he books the work, and the law upholds the fact that he has done his work, and it makes no difference whether you draw salary or not, his part of the contract is fulfilled. Therefore, when you sign an English agents' office copy of a contract read it over carefully, and see that you do not sign yourself for life. In law the judge holds you to your contract.

Several years ago I wrote a long article from Frankfort, Germany, in which I exposed the methods of German artists stealing other artists' acts and names, and also upheld the English artist and manager for not doing this sort of thing. My letter kept me in hot water in Germany for over two years. Now I have to make a few remarks on English copyists and managers. This country is as bad as any that I have ever visited when it comes to taking other performers' acts, and I can quote you dozens of performers that are making their living from the brains of their professional brethren. George Able was the first to introduce the Lady and the Parson. It was a sensation, and the cross-talk was actually the topic of England. He paid £3 for his sketch and made thousands, but now there are a half-dozen sketch teams that do it, and it has lost its market value. When one comedian strikes a good gag and makes use of it, and it is good enough to be used in a pantomime, you can lay odds that when the pantomime season comes you will be certain to hear the same gag sprung in nearly all the pantomime productions. There are many hoop rollers, millions of "Better than Downs," and if you wish to talk about "Handcuff Kings" I'll wager that if you throw a stone in the air it will fall down and hit some one who has a handcuff key in his pocket and a "Handcuff King" idea in his head. The very managers that I have made thousands of pounds for are now trying to ruin the act for England. All performers must knuckle down to the managers, and it is a very good thing that Thomas Barrasford is in existence, for if he were not salaries would be below par and big salaries would soon be a thing of the past.

From what I can learn from London the Coliseum is not the paying affair that was proven on paper, as it cost £250,000 more than what it was originally figured out to cost. I have every reason to believe that Oswald Stoll has a great deal of money invested in the enterprise, and I am sorry to say that shares are selling below par at the time of writing. The Lyceum is doing well, but they are talking about changing it to a "one show a night" house, and the subject is now before the directors.

Mr. Moss, who was once the chief of the Moss and Thornton Tour, retired some time ago, and Oswald Stoll became the chief, but now there are rumors afloat in all the papers which say that Moss is once again going to take up the reins of management and Stoll will have charge only of his own halls. Time will contradict or verify this rumor.

The latest sensation on the Continent is being presented by Herr Dir. Wulff, the circus manager, who has a horse that turns a somersault. The animal is led to a high platform, which is raised over a tank of water; the platform is raised to an angle of forty-five degrees, and the horse "throws" a back somersault and lands in the water on its feet. This is the first time in the history of "circus training" that a horse has been known to do this, and though it is not a fair trick it nevertheless is drawing packed houses. Kindest regards to all friends.

HARRY HOUDINI.

VAUDEVILLE NOTES FROM LONDON.

The London County Council at a recent meeting appropriated the sum of £5,000 for the expenses of the Theatres and Music Halls Committee, to be used for the purpose of "surveying." The managers sometimes suffer severely from this "surveying" process, as the inspectors are not unlike some that we have in the United States, and help to add to the discomfort of the men who try to furnish amusement for the public.

The Lyceum, which has been running since the opening on the "four shows a day" plan, experienced a change on June 5, when the "one house a night" scheme was put in operation. The programme under the new arrangement includes eighteen turns.

A big sensation is being created in the provincial music halls of England by a man called Dr. Bodie, whose "entertainment," to say the least, is peculiar. Wherever he has appeared the houses have been packed to suffocation, and he receives tremendous ovations from the enthusiastic spectators. His turn consists of a demonstration of the effects of "bloodless surgery," using the methods of Dr. Lorenz. He begins his performance with a lecture, in which he scores the surgeons who use the knife on helpless cripples, and exhibits a collection of braces and irons that have been removed from patients that had been treated and cured by his process. Then, in the glare of the footlights and with thousands of eyes following his every movement, he proceeds to operate upon children who are deformed by disease. The strain on the nerves of the spectators may be imagined, as he twists and pulls the distorted limbs of his patients in an attempt to restore them to their proper form and usefulness. According to reports he has accomplished some remarkable cures and always carries a number of patients who have been relieved by his manipulations. He winds up his performance with a series of experiments in hypnotism, which afford the onlookers a chance to have a good laugh, which relieves the terrible strain on their nerves, made unavoidable by the operating table portion of the programme. Whether the cures effected by this latest addition to the ranks of the vaudevillians are genuine or not, the fact remains that he is the biggest drawing card discovered by the English managers in years, for, in spite of the gruesome nature of his act, he draws immense audiences of men, women and children, who seem to find his "act" the most interesting seen in the halls in many a long day.

Galenal and Sherk, the vaudeville agents, recently brought suit against the Sisters Macarte for a commission, alleged to be due for obtaining an engagement for them at the Circus of Varieties, Copenhagen. The engagement was not filled and the Macartes declined to pay the agents. The defense was that as the agents had not been specifically employed by the Macartes to act as their agents, no commission was due. The judge dismissed the case with costs.

Annie Adams, who thirty-five years ago was known as "Queen of the Serio-Comics," died in England in May. She had retired from the stage several years ago and had lived quietly with her husband, Harry Wall. One of the songs made popular by her in the old days was "Who's That Tapping at the Garden Gate?" She was sixty-one years old at the time of her death.

The special matinee given at the London Pavilion for the purpose of establishing a "Dan Leno cot" in the Belgrave Hospital for Children realised the sum of £375.

Some of the new song titles in London are: "She Cost Me Seven and Sixpence," "That's Him! That's Him! That's Him!" "You Do Keep Popping In and Out," "Now You're Married, I Wish You Joy," "His Charity Covers His Sin," "So Did Eve," "We All Walked Into the Shop," and "My Inquisitive Kiddie."

VAUDEVILLE IN BROOKLYN.

Two openings of great importance were effected last week at Coney Island and with complete success—Creation at Dreamland and The Fall of Port Arthur at Luna Park. The former, under the efficient management of Ed Girard, has become one of the most wonderful and effective scenic spectacles to be seen on the island. It represents the creation of the world in six days and depicts also the glory of the heavens on the seventh. The Fall of Port Arthur at Luna Park took the place of the Durbar and shows the taking of the Russian stronghold by the Japanese. It is realistic in the extreme. The artificial lake covers 3 acres and floats a fleet of thirty miniature war vessels. Other events of interest at Dreamland doing big business are Bostock's, Fire and Flames, and Will Conklin's Theatre. Hell Gate and Touring Europe open soon.

At Luna many clever acts are to be seen in the arena, and all the attractions are playing to splendid business.

At Henderson's this week are Sheppard and Ward, Trimble Sisters, Corona, Harry Rhea, Chester B. Johnstone, Murphy and Francis, Taylor Twins, Almont and Dumont, J. Francis Dooley, assisted by Dorothy Brenner and Mabel Marsh, Whangdoodle Comedy Four, Mignani Family, Ten Campbells, Paul Stephens and Esmerala Sisters, and Flower Girls. Last week the bill composed Chester B. Johnstone, Husking Bee, John Dempsey, Almont and Dumont, Harper, Desmond and Bailey, Grand Opera Trio, Nice Twins, Henshaw and Francioli, Charles P. Lowe, Melani Trio, Frances Girard, Goets and Nelson, Reid and Wilson, and Scottish Trio.

At Brighton Beach Music Hall this week are Wilfred Clarke and co., James Harrigan, Rapoli, Bissett and Scott, Belle Hathaway, Melrose Sisters, Three La Maze Brothers, and Charlotte Ravenscroft.

At the Orpheum last week The Chimes of Normandy scored a big success. J. K. Murray, Clara Lane, Grace Orr Myers, Joseph W. Smith, and Frank Wesley made individual hits. The honors went to William Wolff in his splendid rendition of Gaspard. This week The Wedding Day, with Dorothy Morton and big cast.

Manhattan Beach opens latter part of the month with vaudeville at the theatre and Pain's Port Arthur and Fireworks Spectacles.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Della Clarke, who has been with Why Girls Leave Home for the past two seasons, will shortly make her debut in vaudeville in a sketch called Miss Merrington's Engagement, in which she will be assisted by Douglas Wood and J. Frank Gibbons. Miss Clarke is a Detroit girl and has played in the cos. of the late Augustin Daly, F. C. Whitney, and many others.

Oscar Hammerstein has made a very liberal offer to Sarah Bernhardt to appear in vaudeville at the Victoria Theatre next season.

James Francis Sullivan will be in vaudeville next season in a new act, in which he will have the assistance of two other people. He will play two characters, a very eccentric individual and a neat Frenchman. Time for the act is being rapidly filled and the act will be a special feature in almost every bill.

On Thursday last Madame de Kolbe and Will S. Rising gave a trial performance of a playlet entitled A Pair of French Heels, written by Joseph Grasheim. The managers who were present pronounced it a treat. Madame de Kolbe has a fine singing voice, and so has Mr. Rising, who is well known to the profession. J. J. Armstrong, who will control the booking of this sketch, has arranged to present it at Atlantic City week of June 19, and will fix a New York opening in a few weeks.

Fentelle and Radcliffe, well known in musical comedy and vaudeville, left New York June 10 to play Summer vaudeville dates, which include the best parts through West Virginia, Ohio and Pennsylvania. They will return to New York late in August.

Johnnie Adair, manager of the Adair, Gregg and Adair co., has engaged Will J. Keith and the Military Misses as the vaudeville features for the regular season, opening Aug. 21 in Grafton, W. Va.

Juan Caicedo, King of the Wire, will celebrate his forty-fourth birthday to-day (Tuesday). He was born June 13, 1861, and has been before the public since his early youth. Caicedo is a model family man and is the father of more than a dozen children.

William J. Patton has closed a long, successful season with Louis Robie's Knickerbockers, playing the principal comedy part the latter half of the season and acting as stage-manager. He is re-engaged for the coming season with Mr. Robie as stage-manager and to play a leading part.

Rosabel, daughter of Mr. and Mrs. George E. Ellis, made her first appearance as Eve in Creation at Dreamland, Coney Island, May 30. Her mother was one of the Lloyd Sisters, favorites in this city several years ago.

Everhart, the hoop roller, headed the bill at the Hippodrome, London, for five weeks, closing May 20, and reports that his act is going better than ever. One evening during his engagement he was honored by the approval of the Prince and Princess of Wales and some of their children, and several of the London papers mentioned the fact that the Polar bears and Everhart's hoops seemed to be the hits of the bill with the royal visitors. Everhart will be at the London Lyceum during July, August and September. He has received a fine offer to return to America in 1906 and may possibly accept it, although he has no difficulty in filling his time in Europe at a very high salary.

Martha Kluma, a member of the Telma troupe of gymnasts, whose disappearance was recorded in THE MIRROR a few weeks ago, has been located with the Wallace Circus, with which she is performing in another acrobatic troupe. Albert Telma, who brought the young woman here from Europe, made an ineffectual search for her for many days, and finally had to sail for Europe without obtaining any clue to her whereabouts.

"The Girl with the Red Domino," who wears a mask, created something of a stir when she landed from Europe on Friday. The press agents were very busy in her behalf and the trumpets of publicity were loudly sounded announcing her arrival. She has been engaged for the Wistaria Grove.

Albert House, who rides one of the horses in The Raiders at the Hippodrome, had his nose broken at one of the performances last week. The horse threw his head back while House was leaning over on his neck, and the top of the animal's head coming in violent contact with the rider's nose the result was disastrous. This is the first accident of any consequence that has happened to any of the riders since the beginning of the season.

Phil Maher will close with the De Vonde Stock co. June 10 at Halifax, N. S., making his second season with that organization. He will play vaudeville dates during the Summer in a one-act play entitled Mister Morgan, which has a cast of three people.

Smith and Smith are playing leads and character parts with the Haynes-Redmond Farce-Comedy co., now touring the Summer parks. They are meeting with decided success.

Mabel Lloyd is still playing dates, having just returned from the coast, where she finished a tour of the Orpheum circuit.

Whistling Tom Browne, in his specialty, and Eva Westcott, in An Episode of Modern Life, have been booked solid for next season over the Keith, Kohl-Castle, Hopkins, and Orpheum circuits.

Williams and Melburn report that they have been most successful during the past season and have excellent dates for the Summer, including a week at Pastor's, opening June 19.

Clayton Kennedy and Mattie Rooney have closed with Kafoozelum and open on the Burke park circuit for the Summer, with the Keith and Orpheum circuits to follow. They will do their sketch, The Happy Medium.

Several members of the Boer War co. now appearing at Brighton Beach were the subjects of a rescuing exhibition on Thursday last during the convention of the Life Savers' Association at Coney Island.

Victoria Monks, the English comedienne, sailed for England on the "Umbria" June 10, and will open at the Palace Theatre London, June 25. She has booked engagements for several months in America, commencing in December, 1907. Her English bookings run into 1913, including every hall of note in Great Britain.

Al. Phillips and Pearl Landers were seen in a sketch on Sunday evening last at Proctor's 125th Street Theatre.

R. L. Fargo, representing Chicago capitalists, was in Peoria, Ill., a few days ago looking for a site for a new vaudeville theatre of the ten-cent variety. If negotiations go through the house will be ready in September.

A. W. Forney is said to be contemplating a tour next season with a circus that will travel from town to town in automobiles.

Maud Madison, the dancer, will shortly produce in vaudeville an act entitled Puck and the Fairies, arranged by Ernest Knaufft from the fairy element of Shakespeare's A Midsummer Night's Dream, with Mendelssohn's music, especially adapted by Gordon William. Miss Madison presents Lillian Swain as Puck (her original part in both the Daly and Goodwin productions). Miss Madison will appear as Titania and during the action of the piece will introduce two novel dances. Little Zonnie Maud plays the fairy. The business-management of the act is in the hands of Joseph Converse.

William D. Hayden, an accountant, who made an ascension at Waterbury, Conn., on Saturday evening last, in making his descent fell into the branches of a chestnut tree sixty feet high. In spite of his efforts he crashed through the branches to the ground and landed on a pile of stones. He sustained a fractured skull and internal injuries of a serious nature.

A new theatre will be built in Spokane, Wash., as part of a business block that is being erected there. The house when completed will be leased to the Columbia Theatre Co., which was organised recently, with Moses Oppenheimer, John Considine, and George M. Decker as incorporators. Francis Nelson, who manages the Edison, will also have charge of the new house, which will be called the Grand and will be devoted to vaudeville.

Homer B. Mason and Marguerite Keeler will spend June, July and August at their Summer home, Glen Alex Farm, New Hartford, N. Y. At the end of this month they will go to Detroit to get their new 22 horse-power touring car which is being built for them, and with a party of friends will tour back to their farm. Their next season is entirely filled up to the time they return to England, and the jumps are so arranged that the auto will be used instead of railroads.

Susanne Willis made her debut in vaudeville at Chester Park, Cincinnati, O., week of May 29, assisted by Thearle's Nashville Students, in a melange of genuine negro songs and dances. The march and dances were arranged by Miss Willis, and the act is reported to have scored a decided success.

The Newport Eyrie of Eagles attended the performance at Sheedy's Freebody Park on June 8 to celebrate the first anniversary of the establishment of the local lodge.

Carl W. Sanderson and Belle Bowman opened at the New Dominion Theatre, Winnipeg, week of May 29, in their new sketch, Two Theatre Tickets, written for them by Ned Nye. The piece was well received and is booked solid for the Summer months.

J. De Witt has issued a neat circular containing pictures of the settings used in his new magic act.

Josephine Gordon writes that her new doll act has made a good impression, and that she will present it in the East in the near future.

One of the big acts in the bill at the Wistaria Grove is Anderson's Navassar Girls, a combination of the Navajo and the Vassar Girls. It will probably remain for several weeks.

Cheridah Simpson was uncommonly successful at the Colonial last week and scored strongly with her work at the piano, which is of a high order.

A bill of straight vaudeville is being presented at the London Theatre this week.

In spite of the projected Hippodrome to be built in Chicago by Joseph M. Weber and his associates it is said that Thompson and Dundy will go ahead with their scheme for giving the Western metropolis a duplicate of their New York house.

Mr. and Mrs. Lockwood are meeting with success in their new act and have been offered return dates in several places. They are booked solid until December and will spend the Summer on the Boom Circuit.

A benefit performance will take place Sunday evening, June 18, at the Fourteenth Street Theatre, the proceeds of which will be devoted to the poor and sickly children of New York for a day's outing in the country. A number of doctors and nurses will take care of the little ones on the day of the outing. The performance is given under the auspices of a committee of twelve society women. The following artists have volunteered: George Evans, Millie Blanchard and co., Stuart, the Male Patti, Louis Wesley, the Sanchas, La Petite Rose, Hebrew Orphan Asylum Band, the Campbells, Sally Brown, Grey and Graham, Empire Quartette, Laura Davis, and Lew Hastings.

Ike Rose is securing European novelties for the attractions that are to play the Eastern burlesque houses. A letter just received from him states that he has secured the American rights to an act far superior to Dida. It is practically the same act, with a large tank of water on the stage, and twelve girls are discovered in the tank as mermaids. Mr. Rose and several agents are touring Europe for attractions suitable for the cos. controlled by the Eastern managers. Some well-known authors and composers have been secured to furnish material for these attractions.

Bob Cole, Rosamond Johnson, and J. W. Johnson (Cole and Johnson Brothers) sail June 15 on the French line steamship "La Savoie" for Havre. After a fortnight's stay in Paris they will tour Belgium and Holland, reaching London about July 15. The only public performances of Cole and Johnson while in London will be at the Palace Theatre.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates until to-day's issue. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abeckl Troupe—Athletic Park, Buffalo, 12-17.
Abbott and Bryant—Utahna, Salt Lake City, 12-17.
Ackerstrom, Ullie—Pastor's, N. Y., 12-17.
Adamini and Taylor—Alhambra, London, Can., 19-Aug. 5.
ADAMS, MABELLE—Orph., Los Angeles, 4-17.
Adelia, La—Ideal Fond du Lac, Wis., 12-18.
Alburtus and Millar—Electric Park, Balto., 12-17.
Ali and Peiser—Family, Mahanoy City, Pa., 12-17.
Allen, Searl and Violet—Keith's, N. Y., 12-17, Keith's, Phila., 19-24.
Allen, Will F.—Casino, Ontario Beach, N. Y., 12-17.
Allison, Lyndale—Mountain Park Casino, Holyoke, Mass., 12-17.
Almont and Dumont—Henderson's, Coney Island, N. Y., 5-17.
Alva, Alice—Spring Grove Casino, Springfield, O., 12-17.
Alvin Brothers—Metropolitan, Duluth, 12-17.
Ameta—Manhattan Beach, Denver, 10-17.
Armstrong and Holly—Bald Mountain, Col., May 15-June 30.
ASHTON, MARGARET—Coliseum, London, 5-July 24.
Auburns, Three—Bijou, Escanaba, Mich., 12-17.
Aurora's Bears, Mlle.—Dreamland, Coney Island, N. Y.—indefinite.
Avolos, Four—Keith's, Boston, 12-17.
Babcock, Theodore—Bennett's, London, Can., 12-17.
Bailey and Fletcher—Keith's, Phila., 12-17.
Bailey and Madison—Empire, London, Eng., May 1-June 30.
Baker and Ranney—Alhambra, South Beach, S. I., 10-18.
Baker Family—Paragon Park, Nantasket Beach, Mass., 5-17.
Baker, Ward—Keith's, Phila., 12-17.
Ballaster Sisters—Hippodrome, N. Y.—indefinite.
Barlow's Elephants—Hippodrome, N. Y.—indefinite.
Barnes and Edwin—Bijou, Marinette, Mich., 12-17.
Barnes and Washburn—Crystal, Colorado Springs, 12-17.
Barnes, Paul—Keith's, Boston, 12-17.
Barrell, May A.—Fairyland, Paterson, N. J., 12-24.
Barrows and Lancaster—Coliseum, London, Eng., 5-July 8.
Barry and Woolford—Park, Bayonne, N. J., 12-17.
Bartlettis, Musical—Unique, Eau Claire, 12-17.
Baus, Bessie—Lake Contrary Casino, St. Joe, Mo., 12-17.
Beard, Billy—Casino, Nashville, Tenn., 1-30.
Beaumont and Hayward—Empire, Springfield, Ill., 12-17.
Bedini and Arthur—Freebody Park, Newport, R. I., 12-17.
Beecher and May—Hoffman House Casino, Balto., 12-17, Easter's Park, Balto., 19-24.
Bell, Senator Frank—Forest Park, Little Rock, Ark., 12-19.
Bernard, Rhoda—Rae's Park, Joplin, Mo., 11-17, Crystal Park, Leavenworth, Kan., 18-24.
Bernsteins, The—Unique, Winnipeg, Can., 12-17, Unique, Minneapolis, Minn., 19-24.
Berry and Berry—Pastor's, N. Y., 12-17.
Bickett Family—Luna Park, Cleveland, 12-17.
Bijou Comedy Four—Family, Shamokin, Pa., 12-17.
Bim, Bomm, Brr—Chester Park, Cincinnati, 12-17.
Bingham, J. W.—Ben's, Escanaba, Mich., 12-17.
Bissett and Scott—M. H., Brighton Beach, N. Y., 10-17.
Blondell and West—Temple, Detroit, 12-17.
Bowers and Curtiss—Park, St. Joe, Mo., 18-24.
Bowery Newsboys' Quartette—San Souci Park, Chgo., —indefinite.
Bradshaw, Charles H.—Proctor's 23d St., 12-17.
Bradys, The—Pastor's, N. Y., 12-17.
Breen, Harry—Henderson's, Coney Island, N. Y., 12-17.
Bright Brothers—Empire Tour, Eng., 12-Aug. 28.
Brindamour—Norumbega Park, Boston, 12-17.
Brittons, The—Budavara, Budapest, Austria, May 29-June 15.
Brooks, Jeanne—Park, Columbus, O., 12-17.
Brown and Brown—Hanlon's Point, Toronto, 12-17.
Brown and Ellis Sisters—Casino, Los Angeles, 12-17.
Brown and Wright—Bijou, Marinette, Wis., 12-17.
Browne, Whistling Tom—Farm, Toledo, 11-17, Celeron, Jamestown, N. Y., 19-24.
Bryant and Saville—Oakwood Park, Pittsburgh, 12-17.
Burke's Dogs—Central Park, Allentown, Pa., 12-17.
Burnett, Tommy—Huber's Casino, Bronx, N. Y., 12-17.
Burton and Brooks—Rock Springs Park, East Liverpool, O., 11-17, Farm, Toledo, 18-24.
Cahill, William—Pastor's, N. Y., 12-17.
Caicedo—Luna Park, Coney Island, N. Y., 12-July 8.
Campbell and Brady—Hopkins', Joplin, Mo., 11-17, Orph., Webb City, 18-24.
Campell, Dillon and Campbell—Cedar Point, Sandusky, O., 11-17, Ramona Park, Grand Rapids, Mich., 18-24.
Campbells, Two—Henderson's, Coney Island, N. Y., 12-17.
Carmentelle—Ramona Park, Grand Rapids, Mich., 12-17.
Carre's Animals—Hippodrome, N. Y.—indefinite.
Carroll—Alcazar, Denver—indefinite.
Carrollton and Hodges—Empire, Freeport, Ill., 12-17.
Carson Brothers—Savin Rock Park, New Haven, Conn., 11-17.
Carter and Waters—Robinson Park, Fort Wayne, Ind., 18-24.
Cass, Charley—Farm, Toledo, 12-17.
Casey and Le Clair—Casino, Toledo, 12-17.
Cassady, Eddie—Steel Pier, Atlantic City, N. J., 5-17.
Castle and Cogan—Lyceum, Boston, 12-17.
Castrillions, Three—Temple, Detroit, 12-17.
Cebelli Twins—Electric Park, Detroit, 12-17.
Chamberlains, The—Paragon, London, 12-17.
Christopher—Bell, Oakland, Cal., 12-17.
Clark and Florette—Norumbega Park, Boston, 12-17.
Clark and Temple—Pickwick, San Diego, Cal., 12-17, Fischer's, Los Angeles, 19-24.
Clark, Lucy—Empire, Leeds, Eng., 19-24, Metropolitan, London, 26-July 15.
Clarkdenians, The—Hippodrome, N. Y.—indefinite.
Clayton, Jenkins and Jaspar—Paragon Park, Nantasket Beach, Mass., 5-17.
Clermont and Miner—St. Johns, Can., 12-17.
Cline, Maggie—Hammerstein's, N. Y., 12-17.
Clivetta, Mona.—Olympic, Chgo., 12-17.
Coco—Wistaria Grove, N. Y., 12-17.
Cole and Clemens—Lyceum, Phila., 12-17.
Collins and Hart—Tivoli, London, 12-30.
Collins and Hawley—Park, Bayonne, N. J., 12-17.
Colonial Septette, Ye—Proctor's 23d St., 12-17, Keith's, Phila., 19-24.
Columbians, The—Park, Des Moines, Ia., 12-17.
Conchas, Paul—Ravinia Park, Chgo., 12-17.
Conlon and Hastings—Avon Park, Youngstown, O., 12-17.
Connelly, Pete—Webb City, Mo., 11-17, Pittsburg, Kan., 18-24.
Conrads, The—Robinson, Marysville, Ky., 12-17.
Conway and Held—Keith's, Phila., 12-17.
Conway and Leland—Empire, Stratford, Eng., 12-17, Empire, Hackney, 19-24, Empire, Cardiff, Wales, 26-July 1.
Cooke and Clinton—Proctor's 125th St., 12-17.
Corbet and Forrester—Godfroy's, Grand Rapids, Mich., 12-17.
Corona—Henderson's, Coney Island, N. Y., 12-17.
Cox Family—Pickwick, San Diego, Cal., 12-17.
CRANE, MR. AND MRS. GARDNER—Keith's, Prov., April 10—indefinite.
CRESSY, WILL M., AND BLANCHE DAYNE—Proctor's 23d St., 12-17, Blodgett's Landing, Lake Sunapee, N. H.—indefinite.
Cunningham, Jerry—Pastor's, N. Y., 12-17.
Curtis, Reta—Olympic, Chgo., 12-17.
Dagwell, Aurie—Keith's, Phila., 12-17, Keith's, N. Y., 19-24.
Dahlias, Les—Chutes, Frisco, 4-17.
Dale, Violet—Avon Park, Youngstown, O., 25-1.
Damm Brothers—Temple, Detroit, 12-17.
Danie Sisters—Park, Bayonne, N. J., 12-17.
Daniels, Walter—Woolworth's, Lancaster, Pa., 12-17.
Davis and Macauley—Casino, Toledo, 12-17.
D'Artos, The—Hammerstein's, N. Y., 12-17.
D'Estelle Sisters—Mountain Park Casino, Holyoke, Mass., 12-17.
De Greaux, The—Unique, Winnipeg, Can., 5-17, Unique, Minneapolis, 19-24.
De Rossett and Excels—Savin Rock, New Haven, Conn., 12-17.
De Serris Art Studies—Olympic, Chgo., 12-17.
De Veau Twins—Pastor's, N. Y., 12-17.
De Veaux and De Veaux—Spring Grove Casino, Springfield, O., 12-17.
De Wall and Erwin—Coney Island, Cincinnati, 12-17.
De Weese, Jennie—Bijou, San Diego, Cal., 5-17.
Delmas, George—Lyric Park, Webb City, Mo., 12-17.

Delmore and Darrell—Spring Lake Park, Trenton, N. J., 12-17.
Delmore and Wilson—Paris, France, 12-July 2.
Delphino and Delmore—Proctor's 125th St., 19-24.
Del Sarto Sisters—Olympic, Chgo., 12-17.
Derenda and Green—Municipal Circus, Reims, France, 1-15.
Dervin, J. T.—Novelty, Fresno, Cal., 12-17.
Desmond Triplets—Rocky Springs Park, Lancaster, Pa., 12-17.
Dessau, Hubert—Riverside Park, Montreal, Can., 11-17.
Diavolo—Wenona Beach Park, Bay City, Mich., 12-17.
Dixon, Bert and Leon—Chester Park, Cincinnati, 12-17.
Dixon, Bowers and Dixon—Family, Mahanoy City, Pa., 12-17.
DOHERTY SISTERS—Ravinia Park, Chgo., 11-17, Forest Park Highlands, St. Louis, 19-24.
Dollar Troupe—Casino, Toledo, 12-17.
Donnelly, Henry V.—Keith's, N. Y., 12-17.
Dooley, Bremner and Marsh—Henderson's, Coney Island, N. Y., 12-17.
Doone, Allen—Myers Lake Casino, Canton, O., 12-17, Farm, Toledo, 19-24.
Dore and Nadalay—Chester Park, Cincinnati, 12-17.
Downey and Willard—Casino Park, Kalamazoo, Mich., 12-17.
Dowsey, Lucile T.—Novelty, Stockton, Cal.—indefinite.
Drawee—Tivoli, London, Eng., May 15-July 31.
Dresser, Louise—Fontaine Ferry Park, Louisville, 12-17.
D's and D's—Vinewood Park, Topeka, Kan., 12-17.
Dubec's Animals—Mannion's Park, St. Louis, 12-17.
Dumonds, Les—Palace, Bordesley, Eng., 12-17, Liverpool, 19-24, Stratford, 26-July 1.
Dunbars, The—Paragon Park, Nantasket Beach, Mass., 5-17.
Duncan, Charles H.—Chester Park, Cincinnati, 12-17.
Dunn and Evelyn—Erbe's Casino, North Beach, L. I., 13-17, Park, Trenton, N. J., 19-24.
Dupree and Dupree—Coney Island, Cincinnati, 12-17.
Du Vries, Sam—Manhattan Beach, Denver, 12-17.
Earl and Wilson—Lake Michigan Park, Muskegon, Mich., 12-17.
Eckert and Berg—Farm, Toledo, 12-17.
Edgerton, The—Electric Park, Detroit, 12-17.
Eldridge, Press—Ravinia Park, Chgo., 5-17, Farm, Toledo, 19-24.
Elgonas, The—Schmer Park, Montreal, 12-17.
Eller, Gloie—Alcazar, Denver—indefinite.
Elmo, Pete and Annie—Pavilion, Oswego, N. Y., 5-17.
Elton, Sam—Shea's, Buffalo, 12-17.
Empire City Quartette—Orph., 'Frisco, May 29-17, Orph., Los Angeles, 19-July 1.
Empire Comedy Four—Olympic, Chgo., 12-17.
Esmeralda Sisters—Henderson's, Coney Island, N. Y., 12-17.
Evans, George—Keith's, Phila., 12-17.
Evans Sisters, Three—Bennett's, London, Can., 12-17.
Evans Trio—Bijou, La Crosse, Wis., 12-17.
Everhart—Lyceum, London, June 1—Sept. 30.
Fadettes, The—Keith's, Boston—indefinite.
Fagan and Merriam—Orph., Springfield, O., 12-17.
Falardo—Casino, Toledo, 12-17.
Falke, Eleanor—Proctor's 23d St., 12-17.
Fantas, Two—Coney Island, Cincinnati, 12-17.
Feldman and Ball—Orph., St. Paul, 5-17.
Fentelle and Radcliffe—Coney Island, Wheeling, W. Va., 11-24.
Ferguson and Dupree—Crystal, St. Joseph, Mo., 12-17.
Ferguson and Passmore—Mannion's Park, St. Louis, 11-17.
Fern Comedy Four—Guvernator's, Atlantic City, N. J., May 22-Sept. 30.
Fields and Hanson—Acme, Sacramento, 12-17.
Fields, Happy Fanny—New York, 19-24.
FIELDS, W. C.—Circo Parish, Madrid, Spain, 1-30.
Fields, Will H.—Park, Pittsburgh, Pa., 11-17, Four Mile Creek Park, Erie, Pa., 18-24.
Fierenzi—Chutes, Chgo., 12-17.
Fisher and Clark—Lyceum, Boston, 12-17.
Fisher and Crocker—Washington Park, Bayonne, N. J., 12-17.
Fisher and Johnson—Novelty, Stockton, Cal., 12-17.
FISHER, MR. AND MRS. PERKINS—Lakeside Casino, Akron, O., 12-17, Rock Springs Park, East Liverpool, 19-24.
Fisher, Susie—Keith's, Boston, 12-17.
Flood Brothers—Olympic, Chgo., 12-17.
Flora—Keith's, Phila., 12-17.
Florettes, Six—Hippodrome, N. Y.—indefinite.
Folkert, Arthur D.—Earl, Pueblo, Col., 12-17.
Ford Brothers and Sisters—Fontaine Ferry Park, Louisville, Ky., 12-17.
Fox and Hughes—Riverside Park, Boise, Ida., 11-July 15.
Fox and Summers—Park, Erie, Pa., 12-17.
Fox, Madge—Winona Beach, Bay City, Mich., 11-17.
Francis and Arabians, Emma—Keith's, N. Y., 12-17.
Fredo and Dare—Olympic, Chgo., 12-17.
Freese Brothers—Forest Park Highlands, St. Louis, 12-17.
Gallando—Keith's, Phila., 12-17.
Ganelleau—Electric Park, Detroit, 12-17.
Garden Trio—Illinois, Rock Island, Ill., 12-17.
Gardner and Golder—Broadway, Los Angeles, 12-17.
Gardner and Vincent—Freebody Park, Newport, R. I., 12-17.
Gardner, Willie—Keith's, N. Y., 12-17.
Gavin, Platt and Peaches—Cascade Park, New Castle, Pa., 11-17.
Geiger, John—Farm, Toledo, 12-17.
Genaro and Theol—Dusseldorf, Germany, May 1-June 30.
Gilday and Fox—Keith's, Boston, 12-17.
Gillingwater, Claude—Ravinia Park, Highland Park, Ill., 12-17.
Girl in Red Domino—Wistaria Grove, N. Y., 12-17.
Globe of Death—Luna Park, Pittsburgh, 12-17.
Goforth and Doyle—Olympic, Chgo., 12-17.
Golden and Hughes—Park, Bayonne, N. J., 12-17.
Gordon and Hayes—G. O. H., Saginaw, Mich., 12-17.
Gottlob, Mr. and Mrs.—Grand, Missoula, Mont., 12-17.
Grand Opera Trio—Henderson's, Coney Island, N. Y., 5-17.
Gray and Graham—Electric Park, Newark, N. J., 12-17.
Greve and Green—Family, Mahanoy City, Pa., 12-17.
Gross, William—Bijou, Oshkosh, Mich., 12-17.
Guyer and O'Neil—Hammerstein's, N. Y., 12-17.
Hale, Willie and Francis—Hippodrome, London, Eng., 8-July 22.
Hamilins, The—River Park, Winnipeg, Can., 5-17.
Hammond, Mr. and Mrs. Charles D.—Kansas City—indefinite.
Harper, Desmond and Bailey—Woolworth's, Lancaster, Pa., 12-17.
Harper, Louise—Bijou, Marinette, Wis., 12-17.
Harrigan—M. H., Brighton Beach, 10-17.
Hathaway and Walton—Rocky Springs Park, Lancaster, Pa., 12-17.
Hathaway, Belle—M. H., Brighton Beach, N. Y., 10-17.
Hayman and Franklin—Metropole, Gateshead, Eng., 12-17.
Hayman, Mr. and Mrs. Jack—Coney Island, Cincinnati, 12-17.
Hay, Unicycle—Crystal, Anderson, Ind., 12-17.
Hazel, Polly and Ethel—Park, Bayonne, N. J., 12-17.
Healey, John—Keith's, Boston, 12-17.
Heclow and Wheeler—Whitney, Detroit, 12-17.
Heclow, Charles—Whitney, Detroit, 11-17.
Heeley and Meeley—Fontaine Ferry Park, Louisville, 12-17.
Hefron, Tom—Park, Erie, Pa., 12-17.
HELENA, EDITH—Empire, Eng., May 1-June 25.
Hennings, Lewis and Hennings—G. O. H., Freeport, Ill., 12-17.
Henry and Francis—Pastor's, N. Y., 12-17.
Herbert and Willing—Castle, Bloomington, Ill., 12-17.
Hill and Whitaker—Pavilion, London, Eng., 12—indefinite.
Hill, Murray K.—Mannion's Park, St. Louis, 12-17.
Hill, Will—Luna Park, Coney Island, N. Y.—indefinite.
Hilton-Hensler Troupe—Rocky Springs Park, Lancaster, Pa., 12-17.
Hodges and Launchmere—Electric Park, Balto., 12-17.
Holdsworth, The—Freebody Park, Newport, R. I., 12-17.
Holmes and Waldron—Gennett, Richmond, Ind., 12-17.
Horan, James—Park, Bayonne, N. J., 12-17.
Horton, Gertrude—Spring Grove Casino, Springfield, O., 12-17.
Houghton, Mosher and Houghton—Wistaria Grove, N. Y., 12-17.
Howard and Alton—Standard, Beaumont, Tex., 5-17.
Howard Brothers—Coliseum, London, Eng., 5-July 15.
Howley and Leslie—Olympic, Chgo., 12-17.
Hyde and Heath—Empire, Oakland, Cal., 12-17.
Innes and Ryan—Coney Island, Wheeling, W. Va., 11-17.
Italian Trio—Norumbega Park, Boston, 12-17.
Jackson and Douglas—East End Park, Memphis, 12-17.
Jennings and Jewell—Unique, Eau Claire, Wis., 12-17.
Johnstone, Chester B.—Henderson's, Coney Island, N. Y., 5-17.
Jones and Sutton—Waldameer Park, Erie, Pa., 12-17.
Karson, Kit—Guvernator's, Atlantic City, N. J., 12-17.
Kaufman, Reba—Alhambra, London, Eng., May 15-June 30.
Keenan, Frank—Shea's, Buffalo, 12-17.
Kelley, Ethel—Lyceum, Boston, 12-17.
Kelly and Reno—Wistaria Grove, N. Y., 12-17.
Kenna, Charles—Temple, Detroit, 12-17.
Kennedy and Hollis—Pastor's, N. Y., 12-17.
Kennedy and Rooney—Niles, Mich., 11-17, Farm, Toledo, O., 18-24.
Keno, Walsh and Melrose—Keith's, Phila., 12-17.
Kenton, Dorothy—Vienna, Austria, May 22-June 30.
Kenyon and De Garmo—Olympic Park, Newark, N. J., 12-17.
Kherns and Cole—San Souci Park, Chgo.—indefinite.
Kingsley and Lewis—Woolworth, Lancaster, Pa., 12-17.
Klein, Ott Brothers and Nicholson—Park, St. Louis, 11-17, Park, Chgo., 19-24.
Koesre and Chaplin—Star, Portland, Ore., 12-17.
La Clair and West—Garden, Lima, O., 5-17.
La Croix, Paul—Park, Wichita, Kan., 12-17.
La Dell—Palm, Cripple Creek, Col., 12-17.
La Della, The—Luna Park, Coney Island, N. Y., 5-17.
Lafayette, The Great—H. and S., N. Y., 12-17.
La Maze Brothers—M. H., Brighton Beach, N. Y., 10-17.
Lambert and Pierce—Berkshire Park, Pittsfield, Mass., 12-17.
Lane, Arthur—Luna Park, Cleveland, May 18—indefinite.
Langdon, Hardie—Park, Erie, Pa., 12-17.
Latina, Mlle.—Family, Mahanoy City, Pa., 12-17.
Le Vern and Cross—Winona Beach, Bay City, Mich., 12-17.
La Vine and Waltone—Ingersoll Park, Des Moines, Ia., 11-17, Electric Park, Kansas City, 18-24.
La Vine-Cimaron Trio—Proctor's 23d St., 12-17.
Lawlor and Daughters, Charles—Southern Park, Pittsburgh, 12-17.
Le Clair, John—Woolworth's, Lancaster, Pa., 12-17, Schmer Park, Montreal Can., 19-24.
Le Dent, Frank—Lakeview Park, Terre Haute, Ind., 11-17, Mannion's Park, St. Louis, 18-24.
Leduke, Leon—Mountain Park Casino, Holyoke, Mass., 12-17.
Lee, Mr. and Mrs. James P.—Grand, Victoria, Can., 12-17.
Leigh, Ben—Empire, Gloucester City, N. J., 12-17.
Leighton, Lillian—Lakeview Park, Dayton, O., 12-17.
Leipsig, Nate—Electric Park, Balto., 12-17.
Le Maire and Le Maire—Coney Island, Cincinnati, 11-17.
Leon, May—Wildwood Park, Putnam, Conn., 12-17.
Leonard, Grace—Collins' Garden, Columbus, O., 12-17.
Le Roy, Goldie—Coney Island, Cincinnati, 12-17.
Le Roy Trio—Huber's Casino, N. Y., 12-17.
Lewis, Al.—Ben's, Escanaba, Mich., 12-17.
Litchfield, Mr. and Mrs. Nell—Manhattan Beach Park, Denver, 11-17, Ingersoll Park, Des Moines, Ia., 18-24.
Lockette, Mattie—Temple, Detroit, 12-17.
Lorraine and Gandy—Family, Shamokin, Pa., 12-17.
Lorvette—Southern Park, Pittsburgh, 12-17.
Louise, Mlle.—Luna Park, Coney Island, N. Y.—indefinite.
Lucy and Lucier—Lake Michigan Park, Muskegon, Mich., 12-17.
Luke—Chutes, Chgo., 12-17.
Lukens, Four—Keith's, Boston, 12-17.
Lynn and Kennedy—Olympic, Chgo., 12-17.
McBanns, Juggling—Keith's, Phila., 12-17.
McCauley, Joe—Unique, Minneapolis, 12-17.
McConnell Sisters—Orph., 'Frisco, 12-24.
McEvoy and May—Bennett's, London, Can., 12-17.
McIntyre and Heath—Keith's, Boston, 5-17.
McKinnon and Reed—Meriden Park, Milford, Mass., 12-17, Brookside Park, Athol, Mass., 19-24.
M'MAHON'S MINSTREL MAIDS—Hammerstein's, N. Y., 12-17.
McVeigh and Daly—Wistaria Grove, N. Y., 12-17.
MACARTE SISTERS—Hippodrome, London, 8-July 1.
Mackie and Walker—Lyceum, Boston, 12-17.
Maddox, Richard—O. H., Oscaloosa, Ill., 12-17.
Magee, Clem C.—Bijou, Green Bay, Wis., 12-17.
Magee, Jack E.—Lakeview Park, Middletown, Conn., 12-17.
Maitland, Madge P.—Park, Owensboro, Ky., 12-17.
Mann and Haines—San Jose, Cal., 12-17.
Mantell's Marionettes—Novelty, Vallejo, Cal., 12-17.
Marco Twins—Forest Park, Kansas City, 12-17.
Marriott—Mannion's Park, St. Louis, 12-17.
Marshall, the Mystic—Park, Allentown, Pa., 12-17, Park, Trenton, N. J., 19-24.
Martine Brothers—Seguin Tour, South America, 15-Oct. 15.
Martini and Maximillian—Hippodrome, Liverpool, Eng., 12-17, Tivoli, Birmingham, 19-24, Hippodrome, Brighton, 26-July 1.
Mason and Francis—Family, Shamokin, Pa., 12-17.
Mason's Society Belles—C. O. H., Chgo., 12-17.
Mathieus, Juggling—Casino Park, Kalamazoo, 11-17.
May and Miles—Broadway, San Bernardino, Cal., 12-17.
Meeker-Baker Trio—Mountain Park Casino, Holyoke, Mass., 12-17.
Meers, The—Circus Variete, Stockholm, Sweden, 1-30.
Meier and Mora—Empire, Hackney, 12-17, Empire, Holloway, Eng., 19-24, Empire, Newcross, 26-July 1.
Melrose Sisters—M. H., Brighton Beach, N. Y., 11-17.
Melroy Trio—Star, Portland, Ore., 12-17.
MEREDITH SISTERS—Stoll Tour, Eng.—indefinite.
Merritt and Rozella—Family, Mahanoy City, Pa., 12-17.
Messenger Boys' Trio—Woolworth's, Lancaster, Pa., 12-17.
Metropolitan Ladies' Quartette—Rocky Springs Park, Lancaster, Pa., 12-17.
Mignani Family—Henderson's, Coney Island, 12-24.
Mildare, Charles—Shea's, Buffalo, 12-17.
Millard Brothers—Olentangy Park, Columbus, 12-17.
Millard, Laura—Shea's, Buffalo, 12-17.
Millman Trio—Shea's, Buffalo, 12-17, Schmer Park, Montreal, 19-24.
Minting—Luna Park, Cleveland, 12-17.
Mitchell and Cain—Keith's, N. Y., 12-17.
Mitchells, Dancing—Pastor's, N. Y., 12-17.
Monroe, George W.—Olympic, Chgo., 12-17.
Montgomery and Rice—Olympic, Chgo., 12-17.
Mooney and Holbein—Casino, Toledo, 12-17.
Mortimer, Eloise—Bennett's, London, Can., 12-17.
Morton, Gertrude—Park, Springfield, O., 12-17.
Morton, James J.—Ravinia Park, Chgo., 12-17.
Mortons, Four—Hammerstein's, N. Y., 12-17.
Murphy and Frances—Henderson's, Coney Island, N. Y., 12-17.
Murphy and Nolan—Southern Park, Pittsburgh, 12-17.
Murphy and Willard—Oak Summit Park, Evansville, Ind., 11-17.
Musketeers, Four—Athletic Park, Buffalo, 12-17.
Mystic Crucible—Luna Park, Cleveland, May 18—indefinite.
Navassar Troupe—Wistaria Grove, N. Y., 12-17.
Nelson, Katherine—Woolworth's, Lancaster, Pa., 12-17.
Nelsons, Four—Park, Bayonne, N. J., 12-17.
Newell and Niblo—Hopkins' Park, Memphis, 11-17, Oak Summit Park, Evansville, Ind., 18-24.
Niblo and Riley—Keith's, N. Y., 12-17.
Nina—G. O. H., Gladstone, Mich., 19-24.
Norcross, Blain and Lemar—Casino, Toledo, 12-17.
Norman—Chester Park, Cincinnati, 12-17.
Norman, Mary—Ravinia Park, Highland Park, Ill., 12-17.
Norton and Butler—Spring Grove Casino, Springfield, O., 12-17.
Norton and Nicholson—Keith's, Phila., 12-17.
Norworth, Jack—Fontaine Ferry Park, Louisville, 12-17.
O'Brien and Dunlo—Bennett's, London, Can., 12-17.
O'Day, Ida—Casino, Canton, O., 12-17.
Onri, Adele Purvis—Oakford Park, Jeannette, Pa., 12-24.
Patrice—Temple, Detroit, 12-17.
Patty Brothers—Hammerstein's, N. Y., 5-17.
Paulinetti—Coliseum, London, Eng., 19-Aug. 7.
Paulo and Marlow—Pastor's, N. Y., 12-17.
Paulton and Dooley—Keith's, Boston, 12-17.
Payton and Harris—Bijou, Marquette, Mich., 12-17.
Pelot, Fred and Annie—Spring Grove Park, Springfield, O., 11-17, Chester Park, Cincinnati, 18-24.
Pero and Wilson—Steeplechase, Bridgeport, Conn., 12-17.
Pewitt—Forest Park Highlands, St. Louis, 12-17.
Phelps, Orren and Minnie—Bijou, Calumet, Mich., 12-17, Bijou, Marquette, 19-24.
Polk and Kollins—Fontaine Ferry Park, Louisville, 12-17.
Powell's Marionettes—Woolworth's, Lancaster, Pa., 12-17.
Powers and Theobald—Pickwick, San Diego, Cal., 12-17.
Prampins, The—Bennett's, London, Can., 12-17.
Primrose and Rohloff—Dreamland, Rochester, N. Y., 12-17.
Quigley Brothers—Temple, Detroit, 12-17.
Quinlan and Mack—Keith's, Phila., 12-17.
Racket and Hasard—Empire, Fulham, 5-17.
Radford and Valentine—Palace, Douglass, Isle-of-Man, 12-25, Lyric, Liverpool, Eng., 26-July 1.
Raimund and Good—Crystal Park, Leavenworth, Kan., 11-17, Fort Sheridan Park, Chgo., 18-24.
Ramsay Sisters—Dreamland, Decatur, Ill., 12-17.
Ranf, Claude—Wonderland Park, Milwaukee, 12-17.
Ransetta and Belair—Lake Michigan Park, Muskegon, Mich., 11-17.
Rapoli—M. H., Brighton Beach, N. Y., 10-17.
Rappo Sisters—Hammerstein's, N. Y., 12-17.
Rathbuns, Flying—Luna Park, Pittsburgh, 12-17.
Ravenscroft, Charlotte—M. H., Brighton Beach, N. Y., 10-17.
Rawls and Von Kaufman—Fontaine Ferry Park, Louisville, 12-17.
Redford and Winchester—Fort Sheridan, Ill., 19-24.
Reed and Shaw—Celeron, Jamestown, N. Y., 12-17.
Reiff Brothers—Empire, Edinburgh, Scot., 12-17.
Reklaw, Dan—Lake Michigan Park, Muskegon, Mich., 12-17.
Reno and Richards—Hammerstein's, N. Y., 12-17.
Rexos, The—Lake Michigan Park, Muskegon, Mich., 11-17.
Rice and Elmer—Rocky Springs Park, Lancaster, Pa., 12-17.
Rice, Al.—Huber's Casino, Bronx, N. Y., 12-17.
Rice Family—Shea's, Buffalo, 12-17.
Richards, Sophie—Huber's Casino, Bronx, N. Y., 12-17.
Ritchie and Francis—Park, Hempstead, N. Y., 12-17.
Robyns, The—Mannion's Park, St. Louis, 12-17.
Rogers, Will—Keith's, N. Y., 12-17.
Ronay Sisters—Hippodrome, N. Y.—indefinite.
Rooney and Bent—Hammerstein's, N. Y., 12-17.
Ross and Lewis—Hippodrome, Ashton, Eng., 12-17, Hippodrome, Preston, 19-24, Hippodrome, Manchester, 26-July 1.
Rostow—Hammerstein's, N. Y., 12-17.
Russell and Buckley—Brookside Park, Athol, Mass., 12-17.
Russell, Schooley and Russell—Lakeside Park, Akron, O., 12-17.
SABEL, JOSEPHINE—Paris, France—indefinite.
Sato, O. K.—Moulin Rouge, Paris, France, May 17-15, Kursaal, Lucerne, Switzerland, 16-30.
Schrock and Rice—Forest Park, Highlands, St. Louis, 12-17.
Seeth, Julius—Luna Park, Coney Island—indefinite.
Seymour and Hill—Norumbega Park, Boston, 12-17.
Shantytown Trio—Olympic, Chgo., 12-17.
Shaws, Dancing—Southern Park, Pittsburgh, 12-17.
Sheck Brothers—Fort Sheridan Park, Chgo., 12-17.
Sheppard and Ward—Henderson's, Coney Island, N. Y., 12-17.
Sherman and De Forrest—Hammerstein's, N. Y., 12-17.
Sherry, J. W.—Family, Shamokin, Pa., 12-17.
Simpson, Cheridah—Shea's, Buffalo, 19-24.
Slapoffski, Madame—Forest Park, Highlands, St. Louis, 12-17.
Smirl and Kessner—Shea's, Buffalo, 19-24.
Smith, Florence—Chutes, Chgo., 12-17.
SNYDER AND BUCKLEY—Ravinia Park, Chgo., 12-17, Forest Park, Highlands, St. Louis, 19-24.
Spragueilos, The—Wildwood Park, Putnam, Conn., 12-17.
Staley and Birbeck—Forest Park, Highlands, St. Louis, 12-17.
St. Claire Sisters—Ramona Park, Grand Rapids, Mich., 12-17.
Stevens, Rose—Park, Bayonne, N. J., 12-17.
Stein-Eretto Family—Circo Parish, Madrid, Spain, 1-30.
Stell, Norman D.—Keith's, N. Y., 12-17.
Stephens, Paul—Henderson's, Coney Island, N. Y., 12-17.
Stevens, Edwin—Proctor's 23d St., 12-17.
Stirk and Lou Dan—Keith's, Boston, 12-17.
St. John and Le Fevre—Keith's, N. Y., 12-17, Keith's, Phila., 19-24.
Stone, Bell—Luna Park, Pittsburgh, 12-17.
Stuart and La Vardo—Al Fresco Park, Peoria, Ill., 12-17.
Surasel and Bazall—Bijou, Calumet, Mich., 12-17.
Swickard, Mr. and Mrs. Joseph P.—Luna Park, Johnstown, Pa., 12-17.
Talbot and Rogers—Park, Dayton, O., 11-17, Park, Springfield, O., 18-24.
Taylor, Mae—Palace, Boston—indefinite.
Taylor Twins—Henderson's, Coney Island, N. Y., 12-17.
Teal, Raymond—Casino, Los Angeles, 5-July 1.
Terry and Lambert—Palace, Hull, 12-17, Empire, Leeds, 19-24.
Texas, Yard and Raymond—Chutes, Chgo., 12-17.
Thardo, Claude—Bijou, Bklyn.—indefinite.
Theresita, La Belle—Wistaria Grove, N. Y., 12-17.
Thompson Sisters—Chutes, Chgo., 12-17.
Thorne, Mr. and Mrs. Harry—Farm, Toledo, 11-17.
To-To—Hammerstein's, N. Y., 5-17.
Travello and Landers—G. O. H., Rock Island, Ill., 12-17.
Trimble Sisters—Henderson's, Coney Island, N. Y., 12-17.
Troubadour Four—Park, Berlin, N. H., 12-17.
Troubadours, Three—Olentangy Park, Columbus, O., 11-17, Lakeside Park, Akron, O., 18-24.
Tsuda—Oakford Park, Jeannette, Pa., 12-24.
Valdares, Five—Shea's, Buffalo, 12-17.
Valentines—Coney Island, Cincinnati, 12-17.
Valvero's Naval Bombardment—Farm, Toledo, 12-17.
Van Alstyne and Henry—Keith's, N. Y., 12-17.
Von Gofre and Cottrely—West Side, Janesville, Wis., 12-17.
Walbourne and Whitney—Al. Fresco Park, Peoria, Ill., 12-17.
Ward and Raymond—Lyceum, Boston, 12-17.
Washer Brothers—Crystal, Cripple Creek, Col., 12-17.
Welch, Ben—Proctor's 23d St., 12-17.
Wesley, Louis—Keith's, Boston, 12-17.
West and Van Sicien—Ingersoll Park, Des Moines, Ia., 18-24.
Westcott, Eva—Farm, Toledo, 11-17, Celeron, Jamestown, N. Y., 19-24.
Whangdoodle Comedy Four—Henderson's, Coney Island, N. Y., 12-17.
Whelan and Searles—Park, Danville, Ill., 12-17.
White and Simmons—Pastor's, N. Y., 12-17.
White and Stuart—Keith's, Phila., 12-17, Keith's, Boston, 19-24.
Williams and Melburn—Four-Mile Creek Park, Erie, Pa., 12-17, Pastor's, N. Y., 19-25.
Willig and Larkin—Bennett's, London, Can., 12-17.
Willis, Susanne—Riverside Park, Saginaw, Mich., 11-17, Wenona Beach 18-24.
Wills, Estelle—Tumbling Dam Park, Bridgeton, N. J., 12-17.
Wilson and De Monville—Rock Island, Ill., 12-17.
Wilson Trio—Olympic, Chgo., 12-17.
Winter, Winona—Halifax, Eng., 12-17, South Shields 19-24, Marsden Rock 26-July 1.
Wood, Milt and Maude—Family, Shamokin, Pa., 12-17.
Yodlers, Alpine—Fontaine Ferry Park, Louisville, 4-17.
Yorke and Adams—Shea's, Buffalo, 12-17.
Youngs and Brooks—Riverside Park, Saginaw, Mich., 11-17, Pleasure Beach, Norwalk, O., 18-24.
Young and De Voie—Temple, Detroit, 12-17.
Young, Ollie, and Brother—Coliseum, London, Eng., May 8-June 30.
Yvette—Electric Park, Detroit, 12-17.
Zarrow Trio—Electric Park, Balto., 12-17.
Zanell and Vernon—Keith's, N. Y., 12-17.

THE NORTHERN CIRCUIT

—EMBRACING—

Barre, Vt. — Bellows Falls, Vt.
Keene, N. H. — Newport, N. H.
Claremont, N. H. — Woodstock, Vt.
Brattleboro, Vt. — White River Junction, Vt.

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MUSIC NOTES.

Heinrich Knote has written to the management of the Royal Theatre, Munich, asking for immediate release from his engagement because the Munich "Zeitung" has criticised the management for agreeing to let him go to New York for five months next season, necessitating the engagement of a new tenor for the period of his absence. Herr Knote's contract allowed him to select one of the next five years for a five months' absence. The director agreed, upon the ground that it was necessary to make concessions in order to keep the tenor in Munich. It is believed in Munich that Herr Knote's resignation will not be accepted, but if it is it is thought he will offer his services to Mr. Conried, permanently.

Lillian Heidelbach, of the Metropolitan Opera company, sailed May 30 for Berlin on the "Kronprins Wilhelm." She will be met in Berlin by Director Heinrich Conried and expects to sing abroad next season.

Upon recent visits to Paris, London and Berlin Henry Wilfsohn, the manager, has secured among other artists Madame Kirby Lunn, Ben Davies, Raoul Pugno, Marie Hall, and Gwyllm Miles.

A Bach festival was held at Montclair, N. J., May 27, in commemoration of the thirty-fifth anniversary of the First Congregational Church, under the direction of Henry P. Schmitt.

The Dramatic Oratorio Society, newly organized by Madame Selma Kronold, gave "St. Mary Magdalen" in Mendelssohn Hall May 30. The musical director was Alexander McGuirk and the singers were Madame Kronold, Rosemary Campbell, Edward Barrow, Cummings, Chase, and a good chorus.

Carl V. Lachmund and his pupils gave an orchestral concert in Mendelssohn Hall May 31. Some interesting and well executed numbers were given.

Henry W. Savage has organized his English Grand Opera company for next season. The tour of the English Parsifal company this season met with such success that Mr. Savage has formed a new organization for the presentation of grand operas in English made up from both the Parsifal and English Grand Opera companies. Francis McLennan has been selected as first tenor; Ottley Cranston, basso; Robert Kent Parker, basso, all of the Parsifal company. Gertrude Rennyson will be the principal soprano; Rita Newman, mezzo soprano; Winifred Goff, baritone and technical director; Arthur Deane, baritone; William Wegner, principal tenor; Thomas Richards, baritone. Chevalier Emmanuel has been re-engaged as one of the conductors and another will be chosen within a few days. Several other principals will be engaged. The season will begin in Brooklyn Oct. 2.

Madame Jeanne Jomelli, dramatic soprano, has been added to the Metropolitan Opera company for next season. Madame Jomelli has been heard here in concert and is well known in England. She is now in Vienna studying operatic roles in German, French, and Italian.

Albert Spalding, a young New York violinist, made a pronounced success of his debut concert in Paris on the evening of June 6 at the Nouveau Theatre. He is a pupil of Lefort, of the Paris Conservatory.

Jean De Reszke has refused a recent offer made by Herr Conried to sing here the coming season. He prefers to continue as a voice teacher at his home in Paris, where he has a beautiful private theatre.

Jeanne Jomelli, soprano, is the latest acquisition to the Metropolitan forces engaged by Herr Conried.

The twenty-seventh annual convention of the National Association of Music Teachers will be held in the Teachers' College, Columbia University, June 20-23.

The first band concert of the season was given in Central Park Sunday afternoon by Morin's Old Guard Band.

The first Sunday entertainment given at the New York Hippodrome occurred on Sunday evening last, when Sousa's Band played before an audience of 5,000 people. The enthusiasm was great and encores were the order of the evening. The soloists were Estelle Liebling, Herman Bellstedt, and Marshal Lupsky. The programme was well arranged and included classical and popular numbers calculated to please almost every taste. Another Sousa concert will be given next Sunday evening.

An orchestra of fifty pieces, under the direction of Charles Henry Warren, and managed by Louden Charlton, will inaugurate a series of concerts at the St. Nicholas Garden beginning next Thursday evening.

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MATTERS OF FACT.

R. D. Shaw, at present representing the Lifegravure Poster Company, of La Crosse, Wis., has also been appointed New York representative for the Greve Show Print Company, of Milwaukee, with office at 1358 Broadway, room 11.

Wallace Sackett, who has been identified with the business forces of Jules Murry for a number of seasons, has been re-engaged for Pain's Pyrotechnic Display at Manhattan Beach to have charge of the press matter for the Summer.

Charles Hallock has been appointed special representative of East Elmhurst, on Long Island, and has an A1 proposition to offer to his many friends in the theatrical profession who are looking for a nearby home by the sea.

Many professionals are buying property in Harrison, New York, through Charles M. Ernest, representing the Halley Land and Improvement Company. George Thatcher, Hines and Remington, Matthews and Harris, Nellie La Vine, Stewart and Desmond, Dolan and Lenharr, George W. Day, Delmore and Lee, "Bloch" and Lucia Cooper, and Harry Thomson all have secured valuable holdings in the above property.

Toby Lyons has again captured Chicago, this time by immensely funny characterization, Tradinstamp, in Kafoozelum at Hyde and Behman's Theatre, Chicago.

Michael F. Dullett has taken the management of the Parks Theatre, Louisiana, Mo., and will keep the house open the year around, playing the best on a percentage or guarantee. The house has been thoroughly remodeled and is the finest theatre in the city. Booking next season is now in progress.

A protective association of some of the best one-night stand managers in Maryland, West Virginia and Pennsylvania has been formed, styling itself the Inter-State Theatrical Managers' Association, with Harry Beeson, of Uniontown, as president and F. P. Mellinger, of Cumberland, as secretary and treasurer. A booking office has been opened at 210 West Forty-second street, this city, where full particulars may be secured.

John W. Eyles will manage the Red Bank (N. J.) Opera House in future and wants to hear immediately from high grade attractions for the coming season.

In the advertising columns many reasons are offered for buying property at East Elmhurst, on Long Island. Its close proximity to the city, boating and bathing facilities, should make this a good investment for home seekers or financiers.

George E. Fox, representing the newly formed The Northern Circuit, yesterday completed arrangements with Frank Eldredge to book their chain of theatres from New York. The circuit embraces Barre, Vt.; Brattleboro, Bellows Falls, Woodstock, White River Junction, Keene, N. H.; Claremont, and Newport. Other towns in northern New York and Vermont will soon be added, making The Northern Circuit the most desirable route for managers between New York and Montreal.

ENGAGEMENTS.

Harry Bradley, re-engaged for In Old Kentucky.
Carrie Hewins, for the Walter Pessler company next season.
Lewis Cozy and Blanche Henshawe, for A Son of Rest.

Born.

DAVIS.—A daughter, to Mr. and Mrs. George P. Davis (George Fox), in Philadelphia, April 6.
LAWRENCE.—At Brooklyn, N. Y., on April 30, to Mr. and Mrs. Edmund Lawrence, a daughter.
MAYER.—A daughter, to Mr. and Mrs. Adolphe Mayer, May 27, at their home, Roxbury District, Boston, Mass.
SULLY.—On May 30, at New York city, to Mr. and Mrs. John F. Sully, a son.

Married.

ADAMS—HOERLEIN.—Edward B. Adams, of San Francisco, and Lillian Hoerlein, of Toledo, O., by Rev. Dr. Mowa, in New York city, June 5, 1905.
BABBITT—SKEERS.—At Syracuse, N. Y., June 5, E. H. Babbitt and Bessie May Skeers.
BRENNAN—McCAHILL.—In St. Augustine's Church, in Larchmont, June 7, Dr. James H. Brennan and Julia Vincentia McCahill (Julia Millard).
FULTON—NEUMAN.—At Chicago, May 27, Robert B. Fulton and Ray Neuman.
KAUFMAN—GELLIS.—At New York city, June 6, Morris B. Kaufman and Mildred Gellis.
LEONARD—BOLENA.—In Jersey City, N. J., on June 1, Michael Leonard and Maud Bolena.
RAPP—SCHUMANN-HEINK.—At Chicago, April 27, Wilhelm Rapp, Jr., and Madame Schumann-Heink.
STALEY—THOMPSON.—On Jan. 21, at Columbia, Mo., Dr. Henry Roger Staley and Gertrude Thompson.

Died.

BRYANT.—Harry T. Bryant (O'Brien), at Memphis, Tenn., on May 13, of appendicitis.
CLAUS.—Pauline Claus, at St. Paul, Minn., on May 28, of tuberculosis, aged 19 years.
COURTNEY.—May Ethel Courtney, at Philadelphia, Pa., on May 28.
FAWSON.—Mrs. May Faw

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The bill at the Olympic this week, the Olympic being the only vaudeville house open downtown, includes George W. Monroe, Henrietta De Serris' pictures, Empire Comedy Four, Olivette, Wilson Trio, Frede and Dare, Howley and Leslie, Flood Brothers, Shantytown Trio, Lyne and Kennedy, and Del Zarrto Sisters.——Sans Souci Park: Lind, Harmon and Lind, and The Paradors.——Ravinia Park: Mary Norman, Claude Gillingwater and co., James J. Morton, Doherty Sisters, Paul Conchas. Classical concerts by Walter Damrosch and New York Symphony Orchestra at Ravinia will begin 17 and continue several weeks.——Coliseum: Weber's Prize Band and Blanche B. Mahaffey, who has awakened much enthusiasm, as soloist.——Items: Bismarck Garden opened Saturday night, with Bunge's Orchestra and Arnold von de Aue, a Swiss singer.—The closing bill at the Chicago Opera House was excellent and included hits by Mary Norman, Simon-Gardner co., Carver and Pollard, and Hammond and Forrester.—Max Figman and Adele Manola were well received in a strenuous sketch, brightly supported by a young Chicagoan, Vivian Rector, as the maid. Fred C. Truesdell played the godfather.—The Brothers Solis, Mexican entertainers, were well received, also Griff Brothers and Pierce and Roslyn.—At the Olympic Claude Gillingwater and co. made their usual hit, the Doherty Sisters pleased, Albert Kartelli, the Okabe Japs, Redford and Winchester, and Al. Carleton were well received.—The Black Crook Burlesquers are at the Folly and stock at the Trocadero.—White City attractions include Baker's Dog and Pony Circus and Willard's elaborate temple of music.

O. L. COLBURN.

BOSTON, MASS.—McIntyre and Heath have scored an unquestioned hit at Keith's, where their engagement is being largely advertised as their farewell to vaudeville. This is their last week. The Fadettes, under the leadership of Caroline B. Nichols, have been enthusiastically welcomed back and are playing better than ever. The other features of the week are the Four Lukens, the Avolos, Louis Wesley, Paulton and Doley, Susie Fisher, Paul Barnes, Gildey and Fox, John Healy, Stir and Loudan, and the biograph.——Ethel Amorita Kelley has made such a tremendous and well deserved success that she has been re-engaged for another week at the Lyceum, and she is being featured, which is a rather unusual thing at this house. Other acts are Ward and Raymond, Mackie and Walker, Castle and Cogan, Fisher and Clark, and Dot Davenport.——With the Summer stock co. at the Palace is an olio including Henry T. Waite, the Valvenas, Gardner, West and Sunshine, Goldsmith and Hoppe, Lillian Held, and the Valbrough Family.——At Austin and Stone's the engagements include Pearl Irving, Lesh Lajoie, Grace Toledo, Kamochi and Tony, Agnes Maher, Ines Bayard, the Christy Brothers, Primrose Sisters, Davene and Shurtz, Harry Powell, Tom Bateman, Charles Fowler, and the Powell Comedy co.——Paragon Park has opened most auspiciously and proves for Boston what Luna Park is to New York. It is the most elaborate of the outdoor resorts near Boston, and is the only one to materialize of the three which were projected on paper last Winter. For the lagoon stage this week the engagements are the Flying Dunbars, Clayton, Jenkins and Jasper, and the Baker Family.——At Norumbega Park the engagements at the vaudeville theatre include the Brindamour Italian Trio, Seymour and Hill, and Clark and Florette.——Most of the other parks near Boston will open to take care of the holiday crowd June 17.——The only big circus to come to town opened auspiciously to-day, and crowded tents prove that the Ringling Circus is larger and better than ever. It remains here the entire week. Mayor Collins did not ask the $1,500 license, but the $200 a day which is charged is a big increase over the old rates. As the Aldermen do not have their circus ticket graft, it may do as well in the long run.

JAY BENTON.

KANSAS CITY, MO.—At Hopkins' Forest Park May 28-3 the usual good crowds were well entertained by a bill of merit that included Paul Conchas, Jack Norworth, Louise Dresser, Empire Comedy Four, and Francis Gaudaur. For 4-10 a bill composed of Staley and Birbeck, the Columbians, Young American Quintette, Reta Curtis, and Bedouin Arabs was well received.——In the German Village at Electric Park 28-3 the Hughes Musical Trio, Felix and Clanag, McNutt Trio, and Pauline Hosmer made up a bill that was well received by large crowds. The bill for the second week included Trask and Gladden, Minor and Galbreth, Rhoda Barnard, and Madame Pyne-Dench, all of whom were enthusiastically applauded.——In the Summer theatre at Fairmont Park the opening bill was made up of Alice Warburton, the Philomenas, Ethyl Roberts, Wilbur and Wright, Pete Connelly, and Rapier and Knapp, playing to good business. For the week of 4-10 Kenton and Loraine, Carl Charles, Gus Rapier, Ethyl Roberts, Hoffman and Lombard also well received.

D. KEEDY CAMPBELL.

PHILADELPHIA, PA.—Keith's New Theatre week of 12 presents George Evans, Clayton White, Marie Stuart and co., Juggling McBans, Ward Baker, Quinlan and Mack, Kenny, Walsh and Melrose, Auric Dagwell, Norton and Nicholson, Bailey and Fletcher, Gallando, Conway and Held (the Zarnes, Mlle. Flora, and biograph. There is a falling off at the matinees, but the night performances attract the usual big business.——The Trocadero this week closes a very prosperous season with The Dainty Paree Burlesquers. Manager Floyd Lauman fully deserves his success, being very popular.——At the Lyceum Theine's Carnival co. continue week of 12 for a second week.——Items: The war between the Eastern and Western burlesque managers continues very warm, with no prospect of settlement.—George W. Rife, of Baltimore, will open the Bijou Theatre (his latest acquisition) early in August as a burlesque house.

S. FERNBERGER.

JERSEY CITY, N. J.—Park Theatre, Bayonne (E. A. Schiller, mgr.): Appearing 5-10: Dolan and Lenharr, in a clever travesty; Loney Haskell, good monologist; Hardie Langdon, fine singer; Gregory and Wood, clever stunts with hoops; Gillette Sisters, good black-face song and dance; Barr and Evans, very funny sketch; Cook and Hayes, neat sketch, and McKissick and Chadney, colored song and dance. Business very good and patrons satisfied. To appear 12-17: Four Nelsons, Barry and Wolford, Collins and Hawley, James Horan, Rose Stevens, Golden and Hughes, Danie Sisters, and Polly and Ethel Hazel.——Items: The open air balloon ascensions are drawing crowds.—Emery Lenharr, of the Empire Theatre, Hoboken, is stage carpenter at the Park Theatre.

WALTER C. EMITH.

COLUMBUS, O.—Olentangy Theatre (W. W. Prosser, mgr.): The bill at the Casino 5-10 is the best yet. Marion and Pearl, Erhardo and Sabel Johnson, Fred Russell, Three Troubadours, Truesdell and Howard, and Mooney and Holbein scored. Creatore and his Italian Band have been secured for a two weeks' engagement at the Casino, and the S. R. O. business of last season is anticipated.——Indianola Park (C. R. Miles, mgr.): This recently completed park opened for the season 8 and was well filled. Several open air attractions have been booked. The Troupe d'Gillmor, the Aquatic Mierer Family, Seneff's Ladies' Military Band, and Pain's fireworks all show to advantage.

J. R. HAGUE.

CLEVELAND, O.—The Star Theatre is the only regular house open and will continue for two weeks longer. The Bohemian Burlesquers play here 12-17.——Ingersoll's Luna Park has been very successful since its opening. Sig. Bullio R. Capone's Banda Napoli play here 12-17. Other attractions will be the Flying Ricketts, Minting, and the Neapolitan Orchestra.——The opening of the White City on the Lake at Manhattan Beach has been delayed three times, but will open 17. For the opening an extra bill has been featured, including Victor's Royal Venetian Band, Melvin Howard, Luellita, Bolo, Le Page, and the Enos Family.

WILLIAM CRASTON.

SAN FRANCISCO, CAL.—At the Orpheum May 28-5: La Jolie Titcomb, John C. Rice and Sally Cohen, Empire City Quartette, Warren and Gardner, Sisters O'Connel, Mabelle Adams, De Onso Brothers, Delia Fox, and the pictures. La Jolie Titcomb is an artistic success; her beauty has captivated her audiences and her singing is delightful.——At the Chutes 31-6: William Tomkins, Danny Mann and Lola Haines, Three Leander Brothers, Trask and Rogers, Jessie Dale, Busch-Devere Trio, animatiscope, Charles Bigney.——Fischer's 31-6: Henry Lee is the great drawing card, packing the houses. The balance of the bill is good.

OSCAR SIDNEY FRANK.

PITTSBURGH, PA.—The season closed last Saturday night at the Alvin, to which playhouse the vaudeville performers were transferred from the Grand, which was damaged by fire.——The parks are all open and doing a large business, especially Luna, which began its first season 5, where the attractions for week 12-17 remain the same as last.——At Southern: Charles Lawlor and Daughters, Dancing Shaws, Murphy and Nolan, Louvette, and cinematograph.——At Calhoun: Bryant and Savill's Minstrels are booked for 11, and for the week will be at Oakwood Park.——At Kennywood Speedy, high diver, is the feature this week.

ALBERT S. L. HEWES.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Lavender and Tomson opened the bill for week May 29-4, presenting their laughable sketch, The Rural Caller. Les Dahlias, John Birch "The Man with the Hats," Barry and Halvers, Emmett Corrigan and co, Madame Slapoffski, Burke and La Rue, and Henri French pleased.——Unique Theatre (Hentze and Zalle, props.): The bill for week 29 was a good one, containing the Cox Family, the Lucifers and Emily Lea, Roscoe and Sims, the Demonios, Madame Feurari, and Cairman, the magician.

DON W. CARLTON.

CINCINNATI, O.—The Chester Park bill 4-10 includes Le Dent, juggler; McCune and Grant, Sawtelle and Sears, and Dill and Ward.——The new bill at the Lagoon 4-10 includes Mlle. De Aco in high wire walking; Mae Mellbane, soprano; the De Aco rifle experts; Russell, Schooley and Russell in a musical act, and Nell, comedy juggler.——Coney Island 4-10 has Gertie Le Claire and her pickaninnies, Helen Ogden, singer; Clara Lane, and a comedy turn by the Rosinos.

H. A. SUTTON.

MINNEAPOLIS, MINN.—At the Unique we had Casad and Deverne, Irene Little, Zara and Zara, Frank Emerson, Harry Temple and co., Sylvester, Jones and Pringle, and the pictures week 4.——The Dewey closed 11 with the following bill: Marsh Craig, Gladys Van, Meley and Mulery, Claudia Burgess, Daniel and Burgess, Southern Sisters, Hanly and Norton, Frank Dunn, and the pictures.

CHARLES M. LANE.

WASHINGTON, D. C.—The Broadway Burlesquers are at Kernan's Lyceum Theatre week 12-17, presenting Fields and Wooley, Musical Craigs, Kennedy and Evans, Young Brothers, Tascott, and Charles Falk. Miner's Americans open 19.

JOHN T. WARDE.

BUFFALO, N. Y.—Shea's week 5 offered Joseph F. Sheehan, Patrice, Mattie Lockett, Billy Van, Three Castrillions, Young and De Vole, Herbert's dogs.——The Brigadier Burlesquers at the Lafayette week 5 repeated their success. Edmund Hayes in The Wise Guy was the star.

P. T. O'CONNOR.

DENVER, COL.—Manhattan Beach 4-10: Four Juggling Mertons, John and Nellie McCarthy, Herbert and Willing, Bessie Hans, Professor Macco, and bioscope.——Crystal: McNutt Trio, McNamee, Seaman and Rogers, the Kronas, Gerard Brothers and Sig. Salvania.

MARY ALKIRE BELL.

BALTIMORE, MD.—Clark's Radium Girls, with Miner's Americans, are at the Monumental, presenting a novel dance. The bill includes Paltrey and Barton, Ricky W. Craig, Del A. Phene, Lillie Stevens, and Emma Myers.

HAROLD RUTLEDGE.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Business large and audiences well pleased 5-10. The bill: Leipsig, Cartmell and Harris, Estelle Wordette and co., Cliff Gordon, Reed and Shaw, and Girard and Gardner. Before the performances the Fourth Regiment Band (Chris Burger, director) and the Iroquois Band (Ad Stork, director), of this city, gave concerts in the cupola. For 12-17: Julia Kingsley and Nelson Lewis, Harper, Desmond and Baily, John L. Clair, Messenger Boys' Trio, Katherine Nelson, Walter Daniels, and Powell's marionettes.——Rocky Springs Park Theatre (Edward Mozart, mgr.): Business good 5-10 despite bad weather and audiences pleased. The bill: Dixon, Bowers and Dixon, Bijou Comedy Four, Mlle. Latina, the Vanos, Harry and Sadie Fields. Zeranos and Sisters Hess appeared at one performance. Their place was taken by Lorraine and Gandy. For 12-17: Metropolitan Ladies' Quartette, Hilton-Hensler Troupe, Desmond Triplets, Rice and Elmer, Hathaway and Walton, Mason and Francis. At the performance 9 a local barber shaved a man in Madame Schell's lion cage. There were 1,700 paid admissions.

HIGHLAND PARK, ILL.—Ravinia Theatre week of May 29: Marguerita Sylva (good, but troubled with severe cold), Simons, Gardner co. (hit of bill), Liquid Air, McMahon's Minstrel Maids, Powell's Marionettes, Mallory Brothers, Brooks and Holliday (all good). Week 5-10: The Girl with the Auburn Hair, Henrietta Deserrita, Press Eldridge, Five Mowatts, Polk and Collins, The Sleepers. Week 12-17: Mary Norman, Claude Gillingwater and co. Opening houses fair, but not remarkably large.——Items: Work has begun upon a music hall to cost $12,000 or over. It is for band concerts, etc., and will be of the renaissance style of architecture, and is designed to be the best in Illinois outside of Chicago. Walter Damrosch is slated as one of the earliest attractions at this resort.—At Fort Sheridan Park Theatre, Highwood, same bill as last week, with good opening crowds. The building of a new theatre for the Winter is being talked of.

BUTTE, MONT.—Pavilion Theatre (Charles E. Alsop, mgr.): 4: Alf. Grant, James Keane and co., Madame D'Urberville, the Parrots, McGreevey and Jaxon, and Julia Hamilton.——Grand Opera House (Dick P. Sutton, mgr.): Week 4: Schenck Family, the Gottlops (third week), Jenkins and O'Neil, Brady and Norris, Jim Dandy, Rosencrans Trio, and Headit Trio.——Family Theatre (H. M. Peckham, mgr.): Week 5-10: Billy Tann, Williams and Gordon, McCrea and Poole, Irene Franklin Malvern Family, Montgomery and Cantor, Frank Confer.——Item: All the houses are doing a capacity business and giving good performances.

DETROIT, MICH.—The Temple Theatre's bill for week 5-10 is of average merit. S. Miller Kent is headliner with a pleasing little comedy, entitled Just Dorothy. Charles Mildare with impersonations, Al. Lawrence, May Duryea and W. A. Mortimer, Vera King, the Millman Trio, Pat Rooney and Marion Bent, the Rice Family, and the kinetograph scored. The Blondells and Patrice are booked for week of 12.——The Whitney Theatre continues to be successful. Week 4-10: Annie Abbott, Three Graces, Al. H. Tyrell, the Fowlers, Downey and Willard, the Bradfords, and Harvey Williamson.

EVANSVILLE, IND.—Cook's Park Theatre (Harry Laurence, mgr.): Week 5: Ben Omar, Early and Late, Helen Lockwood, Lottie West Symonds, Rawls and Von Kaufmann, and Gordon Eldrid. The park has been improved for the season, which so far has been a record breaker.——Oak Summit Park (J. Merritt, mgr.): The season opened 4. Bill includes Holman, Hayward and Hayward, Madge Maitland, Pascatel, Ramsey Sisters, and Three Jacksons.——Item: Barnum and Bailey booked for 13.

PEORIA, ILL.—Weast (C. F. Bartson, mgr.): Week of May 29-5: The Depreez, Thomas and Fuller, Powers and Freed, Kiffy, and the Lees. Large business; bill O. K. Week of 5-12: Olson Brothers, Clifford and Arnold, Gladys Van, Linn and Kennedy, and Odell Sisters. Capital business; bill good.——Jacobs' (A. F. Jacobs, prop.): Drawing well.——Items: Al Fresco Beach has been drawing tremendous crowds.—Main Street Theatre has closed for the Summer.

SPRINGFIELD, O.—Orpheum (Orpheum Theatre Co., mgrs.): Bill for 4-10: Henella, H. C. Lake, Arthur Samson, the De Witta, and pictures to fair business.——Spring Grove Casino (Tom Powell, mgr.): Week 4-10: Henderson and Rosa, Innes and Ryan, Charles Duncan, Yalto Duo, Falardo, and the kinetoscope to fair business. 11-17: Alice Alva, Norton and Butler, De Veaux and De Veaux, Gertrude Horton, and the Pelots.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cook, mgr.): The opening of the third season under Mr. Sheedy's management occurred 5 before a large gathering. Bill: Edwin Keough and co., Coin's dogs, Nat Clifford, Transatlantic Four, Ila Grannon, Ellis-Nowlan Trio, Albertus and Millar, and the vitagraph. Nat Clifford scored. Charles E. Cook will, as heretofore, be Mr. Sheedy's local representative.

DES MOINES, IA.—Ingersoll Park opened May 28. Many improvements have been made, and the seating capacity has been increased to 4,000. It is under the management of Fred Buchanan. Week 4-11: Paul Conchas, Sailor and Barbaretta, Gallagher and Barrett, Frank Bush, Hughes Musical Trio. Very fine bill.——Item: Managers Foster and Millard are planning extensive improvements in their houses.

LONDON, CAN.—Bennett's Theatre (C. W. Bennett, prop.; J. H. Alos, local mgr.): Week 5-10: Hague and Herbert, Daly and Keise, Two Francisces, Harris and De Loss, Bobby De Rue, and Barry and Johnson. Business satisfactory. 12-17: Theodore Babcock and co., McEvoy and May, the Frampins, Eloise Mortimer, Willig and Larkin, O'Brien and Dunlo, Three Evans Sisters.

RICHMOND, IND.—Gennett Theatre (Swisher and Beitzel, mgrs.): Week of June 5: Weber Family, Frank Vardelle, Ernest Rink, Dancing Harrises, Willa Mack, Stoddard and Wilson, pictures, pleasing S. R. O.——New Phillips Theatre (O. G. Murray mgr.): Rino and Murray, Mr. and Mrs. Jack Heyman, Gus and Marion Kohl, Baby Irma Wikoff. Very good business and performances.

CAMDEN, N. J.—Woodlynne Park (H. D. Le Cato, mgr.): Dixon and Anger, the Great Lyona, Ada Boulden, Cole and Clements, Clemens and Massey, Eugene Emmett, and Caffrey and Grant pleased 5-12.——Items: Harry Duvall, former stage-manager of the Bon Ton, Philadelphia, is acting in the same capacity here.—H. B. McHugh, of the Philadelphia "Item," is assisting Mr. Cato in the bookings.

MAHANOY CITY, PA.—Family Theatre (Harry D'Esta, res. mgr.): Week 5-10: Business lighter than usual, but still good. Bill fair, included Bootblack Quartette, Hughes and Hanleton, Mason and Francis (popular favorites), Eldona, Victorella, pictures. For 12-17: Dixon, Bowers and Dixon, Latina, Greve and Green, Merritt and Rosella, Ali and Peyser.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, mgr.): Opened 4 with Avon Comedy Four, Juggling Mathieus, the Middletons, Sam and Ida Kelly, Brown and Brown, pleasing big business. 11-17: Rexos, Earl and Wilson, Ranzetta and Belair, Lucy and Luciere.

SHAMOKIN, PA.—Family Theatre (W. D. Nields, res. mgr.): Big business with Ali and Peiser, Tom Gillen, Greve and Green, the Holdsworths, and Merritt and Rosella. Week of 12: Bijou Comedy Four, Lorraine and Gandy, Milt. and Maude Wood, J. W. Sherry, Mason and Francis.

OKLAHOMA CITY, OKLA.—Delmar Garden (C. W. Stater, mgr.): Held by the Enemy May 28, 30. Baptiste 31-3; good business. Columbia Opera co. opened 4 in Said Pasha to capacity. Will continue during June with weekly change. Stater Stock co. opens in Dallas 4.

WINNIPEG, CAN.—Dominion Theatre (M. Kyle, mgr.): Carl W. Sanderson and co. in Two Theatre Tickets were featured for May 29-3. Kollins and Wilson, Ted Box, George C. Boniface and Bertha Waltzinger, Clifford and Orth, and J. E. Smith were also on the bill. Big business.

CELERON, N. Y.—Theatre (Jule Delmar, mgr.): Charles Keana and Miss Grace and her Four Chrysanthemum Girls made hits 5-10. O'Rourke and Burnette Trio, Couture and Gillette, and Madame Scheil and her lions were also good. Good business.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week May 29-5, attractive bill, including Cameron and Toledo, Haight and Dean, O'Neill, Barney First, and Anna Mae Liebig. Good business. House closes for the Summer 18.

RACINE, WIS.—Bijou Theatre (W. C. Tiede, mgr.): Capacity audiences May 29-3. Bill: Conser's dog circus, Raymond Merritt, Lillie Tudoe, Carlisle and St. Clair, the Flooda, Davey and Phillipp, Will King, Emma Cotrely, Rockway and Conway.

BLOOMINGTON, ILL.—Castle Theatre (Gillingham Brothers, mgrs.): Week May 29: The Albions, Charles C. Patterson, Kilmer and Daly, Smith and Arado, Henrietta Grenese, pictures. Fair bill; medium business.

KENOSHA, WIS.—Rhode Opera House (Joe Rhode, mgr.): House dark week ending 11.——Bijou Theatre (F. J. O'Brien, mgr.): Continuous vaudeville daily. Rockway and Conway, Conser's dogs, Raymond Merritt, Lilly Tudoe, Baby Gladys, and others.

ANACONDA, MONT.—Theatre Margaret (F. H. Clinton, mgr.): Week May 28-3: The Exposition Four was a hit and served to keep up business. One more week, with Keane in Dr. Jekyll and Mr. Hyde as the star.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Excellent crowds enjoyed a fine bill week 4-10, which included James J. Morton, Imperial Comedy Four, Sheck Brothers, Don and Thompson, Rader Brothers, and biograph.

EAST ST. LOUIS, ILL.—Family Theatre (L. E. Lund, mgr.): The Only Kinzner, Haight and Dean, M. Samuels, Master Herbert Lee, Eclipse Quartette, Ward's Acrobats, Lenore and St. Clair May 22-29. Good attendance and bill.

SEATTLE, WASH.—Star (Consolidated Amusement Co., mgrs.): Bill May 28-3: Kyle Family, Lola Cecele Hobson, Heim Children, Young and Old, Barr and Lancelle, Nellie Gerin, Kreture, and biograph. Packed houses.

TERRE HAUTE, IND.—Collseum (Bronson Brothers, mgrs.): Whelan and Searles, Arthur Stuart, Carberry and Staunton, Wills and Burns, Four Rianos (big hit), and pictures 4-10.

SHEBOYGAN, WIS.—Unique (A. H. Friese, mgr.): Carlisle and St. Clair, La Adelia, Davey and Phillippe, Conser's dog circus, Baby Gladys, Great Spaulding, and pictures.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill 5-10: Fostell and Emmett in Frits and Lena, Gilberta, Clifford and Silva, May Neilson, Lillian Hall, James Proudlove, and biograph. Good business.

OTTUMWA, IA.—Heights Park Bijou Theatre opened with good business and a good bill May 30-4, with Kendall and Thompson, Ucola, Ring and Williams, and kinetoscope.

BANGOR, ME.—Riverside Park, Hampden, will open 26. J. J. Flynn will furnish the attractions, as usual.

CURRENT AMUSEMENTS.

Week ending June 17.

ACADEMY OF MUSIC—Madame Schumann-Heink in Love's Lottery—2d week—8 to 14 times.
AERIAL GARDENS—Lifting the Lid—2d week—7 to 12 times.
ALHAMBRA—Vaudeville.
CARNEGIE HALL—Musical Entertainments.
COLONIAL MUSIC HALL—Vaudeville.
EDEN MUSEE—Figures in Wax and Vaudeville.
FOURTEENTH STREET—Charles A. Goettler Stock in The Octoroon.
GRAND OPERA HOUSE—Closed June 10.
HARLEM OPERA HOUSE—Adelaide Keim Stock in Young Mrs. Winthrop.
HERALD SQUARE—Sam Bernard in The Bollicking Girl—7th week—44 to 50 times.
HIPPODROME—A Yankee Circus on Mars and The Raiders—7th week.
HUDSON—The Heir of the Hoorah—10th week—74 to 81 times.
HURTIG AND SEAMON'S—Vaudeville.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Frank Daniels in Sergeant Brue—6th week—51 to 57 times.
LONDON—Vaudeville.
LYRIC—Jefferson De Angelis in Fantana—22d week—172 to 179 times.
METROPOLIS—Down Our Way.
NEW GRAND—Hebrew Drama.
NEW YORK ROOF—When We Were Forty-one—1st week—1 to 6 times.
PARADISE ROOF—Evenings, Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PROCTOR'S FIFTH AVENUE—Niobe.
PROCTOR'S FIFTH-EIGHTH STREET—Tennessee's Pardner.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—As in a Looking Glass.
ST. NICHOLAS GARDEN—Richard Henry Warren Orchestral Concerts.
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Keith's New Theatre, - Philadelphia, Pa.
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Keith's Prospect Theatre, - Cleveland, O.
Keith's Royal Princess Theatre, London, Eng.
Barry Davis' Grand Opera House, Pittsburg, Pa.
Chase's Theatre, - - Washington, D. C.
Kernan's Maryland Theatre, Baltimore, Md.
Shea's Garden Theatre, - Buffalo, N. Y.
Shea's Theatre, - - - Toronto, Can.
Moore's Theatre, - - - Rochester, N. Y.
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CORRESPONDENCE

(Continued from page 7.)

season.——PARK CASINO (G. E. Sprott, mgr.): Opens with vaudeville 12, with Queen's Fan for headliner. Laura Alberta and Thomas Meighan in series of one-act plays, Rogers, Howley and Leslie, and pictures will fill out a very good bill.——ITEM: Coney Island's opening was postponed until 12.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): The German Opera co. of Milwaukee in Bastien and Bastienne 11 to S. R. O.; last performance of season at this house.——LAKE VIEW BEACH THEATRE (Lew Silvers, mgr.): Opened May 30 with Texas; four performances will be given weekly. Indiana for four nights.——ITEM: Manager Stoddard will leave for New York city in a few days to secure some attractions for next season. While in New York he will visit his mother.

NEENAH.—THEATRE (William C. Wing, mgr.): Edward Dvorak Comedy co. in Kitty May 30 to good house; co. good. Minister's Daughters 8. Bennett and Moulton Stock co. 15-17.——ITEMS: Three hundred and fourteen dollars was cleared on the local minstrels for the benefit of the Neenah Theatre.—The Hoytes will give a musical entertainment at Brighton Beach 6, under the auspices of the Elks.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): University of Wisconsin Glee and Mandolin Club Concert (local) May 26 delighted a packed house. The Burgomaster 27 drew well and pleased.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): The Burgomaster May 26 pleased large audience. A Little Outcast 28; good house; excellent co. Nettie the Newsgirl 30; good co.; fair business.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Nettie the Newsgirl May 28; very good play; co. above the average; fair attendance. Ole Olson 30, with Ben Hendricks and good co. to good satisfaction; prosperous season closed.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.): Little Outcast May 26; good co. and business. Meeker-Powell co. 29, 30; moving pictures; best shown in this city; good business.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Ameer May 25, 26 (local) to good houses; production fair. Flora De Voss co. 29—indefinite; business good.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman, mgr.): Nettie the Newsgirls May 31; very good co.; fair sized house. Kitty 2; good co.; very small house. Senior class play, My Friend from India, 13.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Jack Hoeffler Shows week of May 29; good business and co. Edward Dvorak Comedy co. 11. John E. Dvorak Stock co. week 12.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Davis-Grindell co. May 31-3 to fair business in The Arabian Nights and A Jealous Wife. Season closed.

PORTAGE.—OPERA HOUSE: Grindell-Davis co. 2, 3; good co.; light business. Huntley's Entertainers 8-10.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): A Scrap of Paper May 23 (local); excellent to S. R. O.

CANADA.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): The Fatal Wedding May 25 to a good house; the presentation gave satisfaction. A most successful season closed at the New Grand. A. J. Small, the lessee, has given the people of St. Thomas more high-class attractions than usual. This fact and the good management of the local manager, D. A. McIntyre, secured the best patronage on record.——ITEM: The Vernon Stock co. opened its Summer engagement at Pinafore Park 24 with Slaves of Opium to good business. Faust 29-31.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): The Gunner's Mate opened for four nights and two matinees May 24 (holiday) to S. R. O. at both performances; business light 25-27 as co. failed to satisfy; co. likely to disband here and reorganize for a tour through Nova Scotia. Madame Bowie Concert co. pleased a fair audience 29. Nell Twomey Stock co. 30-3; opening bill, The Wayward Son. Hunting for Hawkins 5, 6; fair to light business. A Hot Old Time 12-14.——YORK THEATRE (R. J. Armstrong, mgr.): Otis B. Thayer co. 12-14 in The Post Commander and Sweet Clover.

LONDON, ONT.—GRAND OPERA HOUSE (John K. Turton, mgr.): John Griffith in Macbeth May 20, two performances, to fair business. The Fatal Wedding 24 (Victoria Day), two performances, to capacity; pleased and played return date 26, with extra vaudeville, for stage hands' benefit, to fair attendance. Vaudeville 27, two performances, to average business. Parada (local) 29-3, benefit of Y. M. C. A., drew fairly well. Henrietta Crosman 5; splendid performance, in spite of heavy storm. Vernon Stock co. in Faust, Slaves of Opium, Miss Hersey from Jersey, and In Montana.

NEW WESTMINSTER, B. C.—OPERA HOUSE (F. J. Hart, mgr.): Flechtyl's Tyrolean Quintette; Lola Cotton; Tommy Mack, comedian; Rose Lee, vocalist; Claude Feeley, Pirouette King, and Edan Foley in illustrated songs; all took well with large audiences. The bioscope also pleased May 29. John L. Sullivan 14. English Opera Singers 15-17.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): John Griffith in Macbeth May 23; good production; poor business. Real Widow Brown 24; fair production and business. Fatal Wedding 29; good production and business. Imperial Juvenile Opera co. in Pinafore 5. Henrietta Crosman 10.

QUEBEC, QUE.—AUDITORIUM THEATRE (F. X. Korman, mgr.): A Friend of the Family drew fair houses May 22-24. My Friend the Enemy played to fair business 25-27; deserved better. Moving Pictures 29-3. The Real Widow Brown 5-7; good house. The Burglar 8, 9. Town Topics 10.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): My Friend the Enemy May 24 pleased two good houses. John Griffith in Macbeth 26; good co.; fair house. Richards and Pringle's Minstrels 1.

LINDSAY, ONT.—ACADEMY OF MUSIC (Thomas Sadler, mgr.): Georgia Minstrels May 25; good performance and business. John F. Howard (reader) in Hamlet 26 disappointed fair audience. Maloney's Wedding Day 29; poor performance and business.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Vitagraph May 24-27; large audience. Chester De Vonde co. 29 in Beneath the Tiger's Claw; business good. Doomed week of 5 to S. R. O.; great satisfaction.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyne, mgr.): Henrietta Crosman in Nance Oldfield and Madaline 6; beautifully staged and finely acted performance; business only fair on account of large political meeting same evening.

BRANTFORD, ONT.—GRAND VALLEY PARK THEATRE: A Jealous Family May 29-3 to splendid business. Nell Gwynne 5-10; business good.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Vernon Stock co. 1-3 pleased good houses. Stoddard Stock co. week 5-10.

ARENA

SPRINGFIELD, MASS.—The Ringlings gave two performances here 5 to very large business. C. F. Bramlet, of Eldorado, Ill., an usher in the show, was drowned in the Connecticut River Sunday while canoeing. Two companions were barely saved. A tiger kitten was born here. Three of the performing dogs, highly valued, were maliciously killed by poison. An employee had his leg broken by being run over by a circus wagon. A man asleep under a wagon had his shoulder crushed. Another employee had his face badly damaged by collision with a tent peg. The circus got out of town, however, without accident.

LATOONA, PA.—Pawnee Bill May 30 gave a poor performance to crowded tent. Washburn and D'Almas Dog and Pony Show 7 gave good performance to light business.

CHARLEROI, PA.—The Great Wallace Shows May 24 drew two large crowds; performances very good.——Item: The advance car of Sig. Sautelle and Welsh Brothers, with twenty men, in town 25 billing show for 6.

WILLIAMSPORT, PA.—Sautelle and Welsh Brothers' Shows May 20; only fair sized audiences; well pleased. Barnum and Bailey's 25; big business; good show. Washburn and D'Alma's Animal Show 31; small business; inclement weather.

WATERLOO, IA.—Gentry's Dog and Pony Show May 24 pleased packed tents both afternoon and evening; show good.

PENN YAN, N. Y.—Robinson's Circus May 25; good performance and business.

ST. JOHN, N. B., CAN.—This Summer will be a great circus season here, as Sells and Downs' comes 22, and at Opera House Professor Croker's Indoor Circus (English), on its first American tour, opens for one week commencing July 13, under the management of Bert Anderson, of this city. Lemon Brothers' Circus, billed here for 6, arrived in town but left in a few hours without giving a performance. Wet grounds, it is said, caused the sudden departure.

BRUNSWICK, ME.—Hargreaves' Circus appears here 14.

ALBERT LEA, MINN.—Forepaugh-Sells Circus 7. Street Fair and Carnival week of 12.

GALESBURG, ILL.—Hagenbeck's Trained Animal Show 7.

DECATUR, ILL.—Barnum and Bailey's Circus billed for 15.

LACONIA, N. H.—Hargreaves' Circus 17.

IOWA FALLS, IA.—Gentry Brothers' Shows May 25; good business matinee, light at evening performance; best dog and pony show ever seen here. The Five Normans scored a hit with their juggling act. Performing elephants strong feature of programme. Forepaugh-Sells Brothers' Shows 9.

WILLIMANTIC, CONN.—Frank A. Robbins Circus May 29. Good show to nearly capacity. Gregorie's Banda Rossa a great improvement over the average circus. Band was a pleasing feature.——Item: Valletti, who leaps the gap on bicycle, had a fall at afternoon performance, owing to breaking of top board of platform, but was not injured so he appeared at evening performance, making the difficult leap successfully.

LAWRENCE, MASS.—Hargrave's Circus May 30; large houses; good performance.

DIXON, ILL.—Under canvas, Singen's U. T. C. co. 5.

WAUKEGAN, ILL.—Wallace Brothers' Circus 15.

NELSONVILLE, O.—Hagenbeck's Trained Animal Show pleased large crowds afternoon and evening May 25.

KEOKUK, IA.—Hubinger Park (A. S. Grenier, mgr.): William P. Hall Circus May 20 had two big crowds, and gave a clean and satisfactory performance. Patterson-Brainerd Carnival co. 22-27 had good business.

UTICA, N. Y.—Ringling Brothers' Circus 2, to capacity, both afternoon and evening; performance very pleasing.

SARATOGA, N. Y.—John Robinson's Circus 9.

NEW HAVEN, CONN.—Ringling Circus 7.

HARRISBURG, PA.—Washburn and D'Alma's Dog and Pony Show drew good business May 24 and 25. Barnum and Bailey 26 drew large business.

WILMINGTON, O.—Hagenbeck's Animal Show May 27; had S. R. O. afternoon and good house at night; performance pleased.

NEWPORT, R. I.—Robbins and Ringling Brothers' shows exhibit 5.

LYONS, N. Y.—Downies' Circus May 27; satisfied good crowds.

ROCHESTER, N. Y.—Ringling Brothers' Circus May 31; crowded tent afternoon and evening; an all around A No. 1 show.

PORTAGE, WIS.—Wallace Show May 27 to good business.

BUTTE, MONT.—The Floto Shows 6. Norris and Rae 20.

CHEYENNE, WYO.—Collins' Society Circus May 31-2; fair circus and attendance. Floto's Circus 15.

SYRACUSE, N. Y.—Ringling's Circus drew big crowds 1.

BOISE CITY, IDAHO.—Floto Circus gave a splendid street parade here May 29; the circus is enlarged and greatly improved since last year; gave splendid performance afternoon and evening to big business.

OWENSBORO, KY.—Van Amburg Circus 5, afternoon and night; two large audiences.

NEW CASTLE, PA.—Barnum and Bailey's Circus 1; two performances to packed tent.

CHAMPAIGN, ILL.—Carl Hagenbeck Trained Animal Show 3 drew two large audiences; performance good.

LAMAR, MO.—William P. Hall Shows have the town and surrounding country well billed for their appearance here 9.——ITEM: Thomas Jones, who for several seasons past has been the billposter for the Opera House and billposting plant, joined advertising car No. 2 of the William P. Hall Shows.

LIMA, O.—Barnum and Bailey's Circus 8.

PORTSMOUTH, N. H.—Hargreave's Circus 2; good business. Robbins' Circus 22.

DOVER, N. H.—Hargreave's Circus 1 gave general satisfaction to crowded tents.

CHARLEROI, PA.—Sig. Sautelle and Welsh Brothers' Circus 6; good show.

BELOIT, WIS.—The Great Wallace Shows billed for 17.

WINNIPEG, CAN.—Forepaugh and Sells' Circus 22, 23.

PEORIA, ILL.—Hagenback's Animal Show 6; big tents afternoon and evening; show fine.

MINNEAPOLIS, MINN.—Forepaugh and Sells Brothers United Shows gave two performances here 5 to crowded tents. A heavy storm kept many away in the evening.

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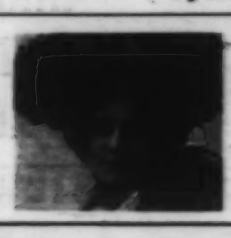

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